



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

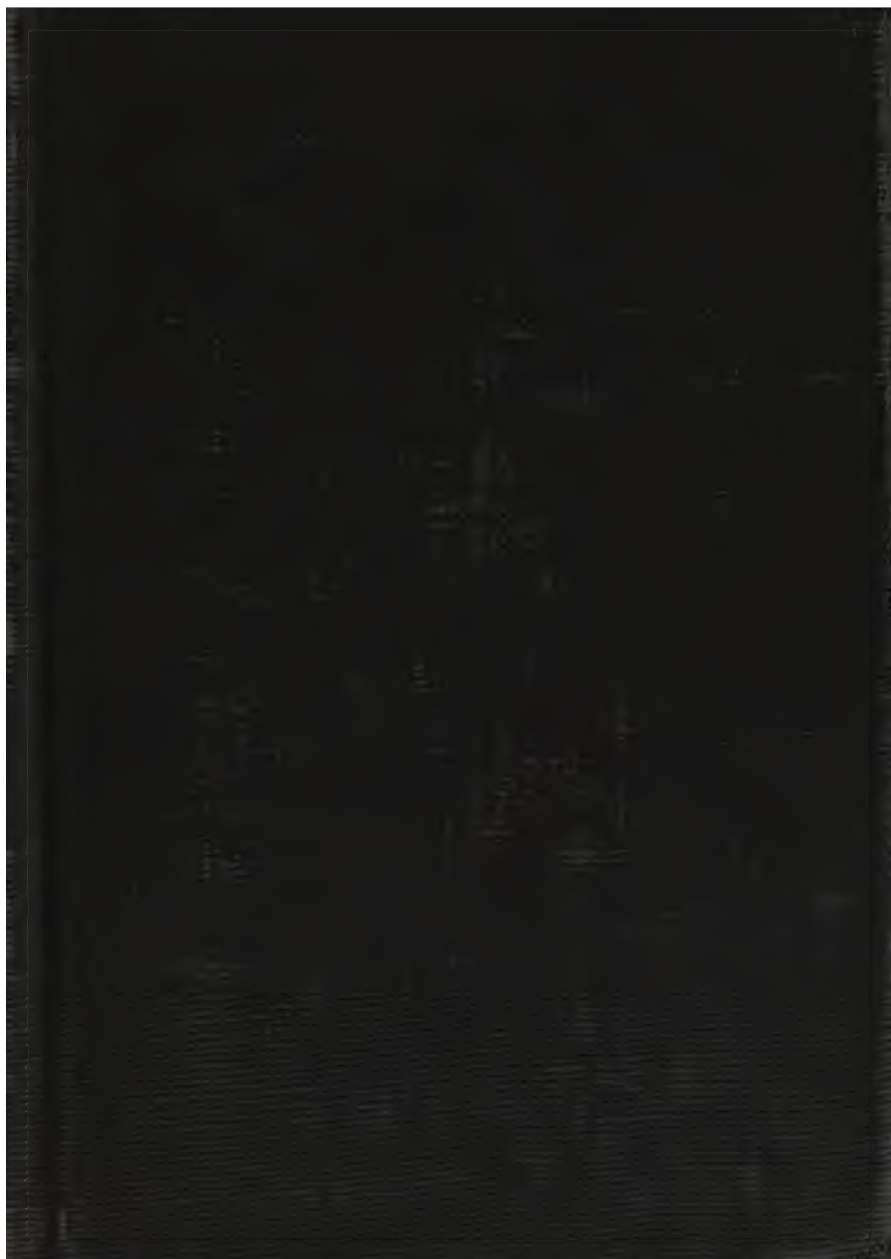
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

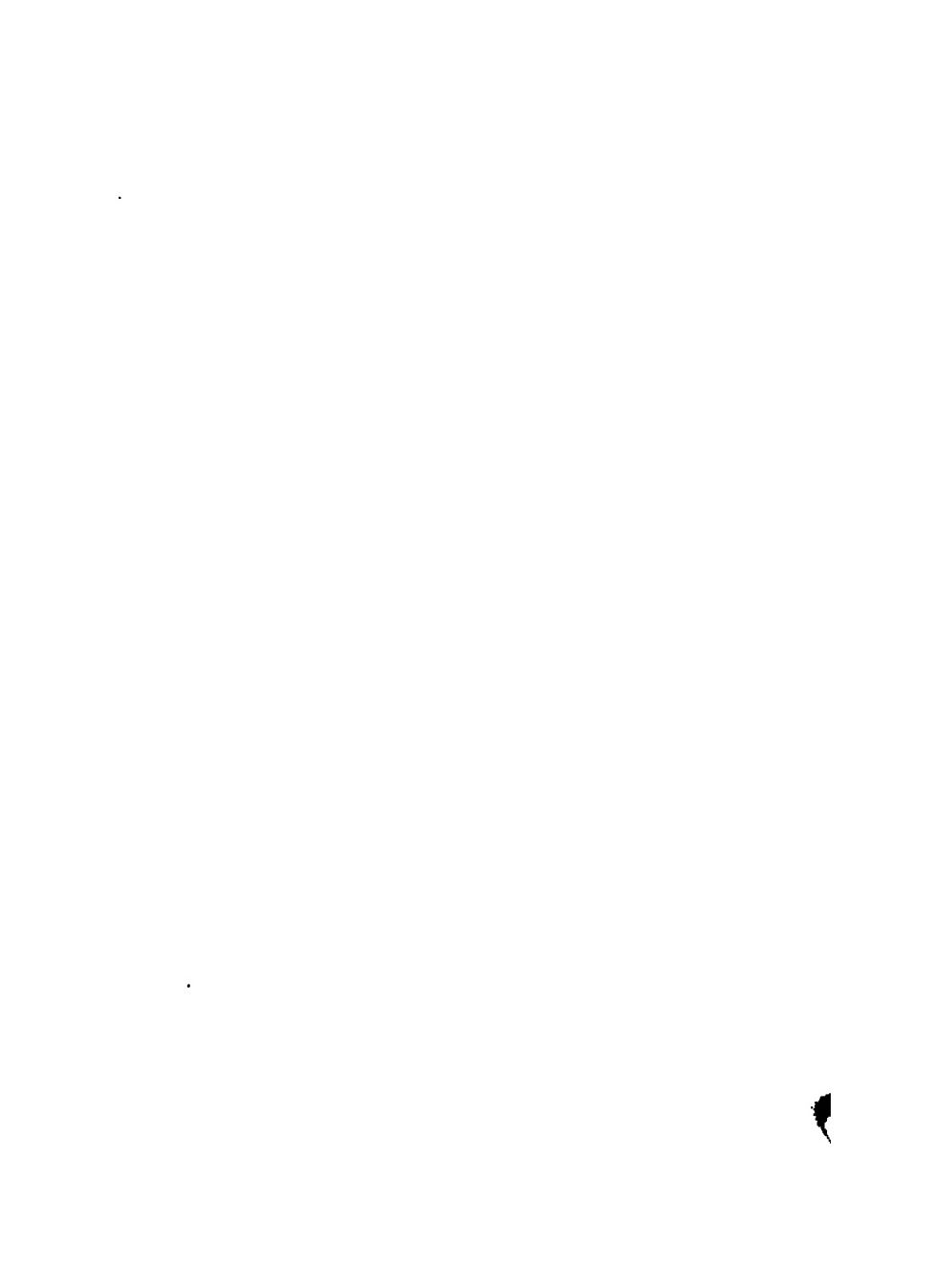
### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



*gt 14. 205.*













Clarendon Press Series

THEOCRITUS

*SNOW*

**London**  
**MACMILLAN AND CO.**



***PUBLISHERS TO THE UNIVERSITY OF***

**Oxford**

Clarendon Press Series

THE  
IDYLLS AND EPIGRAMS

COMMONLY ATTRIBUTED TO

THEOCRITUS

WITH ENGLISH NOTES

BY  
*Herbert* <sup>BY</sup> *Snow* (formerly Snow)  
HERBERT SNOW, M.A.

ASSISTANT MASTER AT ETON COLLEGE  
AND FORMERLY FELLOW OF ST. JOHN'S COLLEGE, CAMBRIDGE

SECOND EDITION

<sup>s</sup>  
Oxford

AT THE CLARENDON PRESS

MDCCC LXXIII

1873

[All rights reserved.]—

Gt 14, 205

AUG 8 1883

kinet fund.

20.72  
4

# CONTENTS.

	PAGE
PREFACE . . . . .	vii
PRELIMINARY REMARKS . . . . .	ix
IDYLL I . . . . .	1
" II . . . . .	7
" III . . . . .	12
" IV . . . . .	15
" V . . . . .	19
" VI . . . . .	25
" VII . . . . .	27
" VIII . . . . .	32
" IX . . . . .	37
" X . . . . .	39
" XI . . . . .	42
" XIII . . . . .	45
" XIV . . . . .	48
" XV . . . . .	52
" XVI . . . . .	59
" XVII . . . . .	63
" XVIII . . . . .	68



	PAGE
IDYLL XIX . . . . .	71
„ XXI . . . . .	72
„ XXII . . . . .	75
„ XXIV . . . . .	84
„ XXV . . . . .	89
„ XXVI . . . . .	99
„ XXVIII . . . . .	101
BERENICE . . . . .	103
EPIGRAMS . . . . .	104
NOTES . . . . .	113
APPENDIX, containing Translations into English	

## Verse:—

TRANSLATION OF IDYLL I, ll. 64-141 . . .	222
„ „ VII, ll. 52-89 . . .	225
„ „ VII, ll. 130-157 . . .	227
„ „ X, ll. 26-58 . . .	228
„ „ XIX, ll. 1-8 . . .	229
„ „ XXVIII, ll. 1-25 . . .	230

## P R E F A C E.

I HAVE endeavoured, in writing the Notes to this Edition of Theocritus, to give such help as would be required by boys in the higher forms of schools, and to offer remarks which would not be beneath the notice of men reading Classics at the Universities. I have purposely dealt more with illustration than with criticism; giving references without quotation to books which the readers are likely to have at hand, and quoting the passages referred to from less common books.

It may perhaps seem a useless work (and by some be considered no work at all) to edit Theocritus without an elaborate critical examination of the Text, and a dissertation upon the genuineness of those Idylls which have been declared unworthy of the Syracusan Poet. But the time requisite for the former, which must be spent in collating MSS., and in overcoming the difficulties of such an occupation by daily experience, can only be at the disposal of those whose sole business and pleasure it is so to spend it. Would that I were one of that number! I know no author who would better repay such a work than Theocritus; the elegance of whose natural flow of graceful verse must attract with ever increasing power those who 'listen to his sweet pipings.'

Many have already ably worked to bring this music to the ears and hearts of those to whose tongues its utterance is

dead: the editions of Wuestemann, Ahrens, Ziegler, Meineke, Fritzsche, Wordsworth, and Paley, are well known to all scholars. I have spent what time my professional duties would allow in reading my author over and over again with their help: which help I gratefully acknowledge. They are all more or less my creditors, with little chance of being repaid. I have followed Paley's text in the Idylls, and Meineke's in the Epigrams, with very few differences indeed; but not without weighing carefully, and I hope judiciously, the merits of various readings. Any fresh conjectures, by one who has scarcely seen a MS. of the author, would be impertinent; for surely, as far as criticism of the text is concerned, an Editor should either learn to judge, and judge himself, from the MSS., or be content to follow humbly those who have done so.

With regard to the genuineness of certain Idylls, there are no more arguments on either side to be adduced than those which have already appeared in such works as Reinhold's *De Genuinis Theocriti Carminibus*, &c.; in spite of which any decision is as far off as ever, and not likely to be brought nearer by any number of future volumes.

I have added, in an Appendix, translations of more select passages into English verse. Admirers of Theocritus are already in possession of Mr. Calverley's elegant Translation of the whole: so I can scarcely hope that mine will be read; but they will be found literal, if they have no other merit.

H. SNOW.

ETON, May 1869.



## PRELIMINARY REMARKS

ON THE

### LIFE AND WRITINGS OF THEOCRITUS.

SINCE our information respecting the life and writings of Theocritus is derived, amongst other sources, from certain statements made by the ancient grammarians, and prefixed to the MSS. containing his poems, it seems worth while to commence by quoting those statements in full, and making them the foundation of these remarks. I therefore subjoin a literal translation of them as they appear, in their most recently emended condition, in an edition by Ziegler (dated 'Tubingae, 1867') of the Scholia upon Theocritus, taken from the Codex Ambrosianus, 222.

I. The first is a brief account of the poet's parentage and times:—'Theocritus, the bucolic poet, was a Syracusan by birth, and son of Simichus, as he himself says—

Σιμικήδα, πᾶ δὴ τὸ μεσαμέριον πόδας ἔλκει;

(Id. 7. 21):

but some say that "Simichides" was a nickname; for he seems to have been flat-nosed (σιμός) in appearance, and to have been son of Praxagoras and Philina. He became a disciple of Philetas and Asclepiades, whom he mentions,

[i. e. Id. 7. 40 . . . οὔτε τὸν ἑσθλὸν

Σικελίδαν νίκημι τὸν ἐκ Σάμου οὔτε Φιλητῶν,

and he flourished at the time of Ptolemy, surnamed son of Lagus; and being clever in the composition of bucolic poetry, gained considerable distinction. According to some, however, his name was Moschus, and he was called Theocritus.'

Some of these statements call for a few remarks:—

1. The idea of Simichidas being a patronymic evidently arose from Theocritus speaking of himself under that name in Idyll 7; and those who wished to coin some originality for themselves, invented the derivation from *σιμός*. No doubt the word had no particular meaning, but was an assumed name.

2. The mention of Praxagoras and Philina is due to Epigram 22, which distinguishes him from his namesake the orator and sophist of Chios, but is probably the composition of Artemidorus, the author of the Epigram quoted below about the collection of the bucolic poems.

3. The Sicelidas mentioned in Id. 7. 40 was, doubtless, Asclepiades. Of the connection with Philetas it is not known whether personal instruction, or merely the influence of his works is meant. *Philetas*, a poet and grammarian of Cos, mentioned several times by Propertius and Ovid, as a model for elegiac poets (see Prop. 2. 34, 31; 3. 1, 1; 4. 6. 2; Ov.

Art. Am. 3. 329, &c.), was tutor to Ptolemy Philadelphus, at whose court the intimacy between him and Theocritus must have been fostered at the time when the latter was at Alexandria, before he began to distinguish himself.

4. This period of his distinction, then, would be more correctly assigned to the age of Ptolemy Philadelphus, than to that of his father, the son of Lagus; and, in fact, it is so assigned in the Greek Argument to Idyll 1. Besides, the Argument to Idyll 4 states that he flourished in the 124th Olympiad, i. e. 284–280 B. C. That would be the time at which, if personally instructed by Philetas, Theocritus began to gain notice; or, if only influenced by study of his works, first came to Alexandria. While at Alexandria, he probably wrote Idd. 14, 15, and 17, and the fragment called Berenice;

which appear to belong to the early part of Ptolemy Philadelphus' reign, when he first took notice of the poet. The 16th Idyll, another indication of date, shews that Theocritus returned to Syracuse, and was living there in the reign of Hiero II: possibly, as is there stated in the notes, during the first Punic war, about 263 B.C. Hiero was made king 270 B.C. The testimony derived from these sources cannot be considered irrefragable, owing to the doubt which exists concerning the genuineness of Idyll 17.

5. Of other information respecting the life and times of Theocritus, we possess but little. He was intimate with Aratus, whom he addresses in Id. 6, and mentions three times in Id. 7; who was generally believed by ancient commentators to be no other than the author of the 'Phaenomena.' He was also intimate with Nicias, a physician and poet, whom he addresses in Idd. 11 and 13; whom he also visited, or intended to visit, at Miletus, as appears from Id. 29. He looked upon Sicily as his home, for he speaks of Polypheme as *ὁ Κύκλωψ ὁ παρ' ἡμῖν*, Id. 11. 7.

II. The next introductory excursus is about the origin of bucolic poetry:—'They say that bucolic poetry had its origin, and made great progress, in Lacedaemonia. For while the Persian war was still threatening, and terrifying all Greece, there was in existence a festival of Artemis Caryatis; and because the girls and boys had hidden themselves on account of the tumult of the war, certain rustics entered into the temple and sang the praises of Artemis in their own songs; and seeing that the strange music was agreeable, the custom abode and was preserved. But others say that bucolic poetry was first originated at Tyndaris in Sicily; for Orestes, when he was carrying away the image of Artemis from Tauri in Scythia, was warned by an oracle to wash in seven rivers flowing from one source; so he, coming to Rhegium in Italy, washed away the uncleanness in what are called "the diverging brooks," and then came across the strait to Tyndaris in

Sicily; and the inhabitants, singing the praises of the goddess in their own compositions, became the originators of a regular custom.

‘But the true account is this: Once, when there had been a sedition among the Syracusans, and many citizens had perished, upon the re-establishment of concord Artemis was considered to have been the cause of the reconciliation; and the rustics brought gifts and sang the praises of the goddess with joy, and so gave rise to rustic minstrelsy. [Bucolic poetry has distinctions in the title of its pieces; for they are also *aeolic* and mixed; however, they take their general title from the kine (*βοῶν*) as the superior animal, and so are called bucolic. Now, a cowherd (*βουκόλος*) is so called because of driving the kine, or from checking (*κολούειν*) those that leave the herd.] And they say that they used to sing furnished each with a loaf ornamented with several figures of wild beasts, and a wallet filled with a mixture of seeds, and wine in a goatskin, dispensing a libation to those who met them; and that they wore crowns round their heads, and stag’s horns on their foreheads, and had crooks in their hands: and that the winner took the loser’s loaf, and while he remained at Syracuse the losers went about into the neighbourhood collecting food: and that they sang many jestful and laughable ditties, and added, for the sake of good luck, the words—

δέξαι τὰν ἀγαθὰν τύχην,  
δέξαι τὰν ὑγίειαν  
ἂν φέρομεν παρὰ τᾶς θεοῦ,  
ἂν ἐκαλέσσατο τήνα.’

In the above there is really to be seen a trace of the germ of bucolic poetry among the Dorian nations. These rival rustics sang, no doubt, such fanciful ballads as that of Daphnis, the typical love-lorn cowherd, or the kindred one of Comatas (7. 78), which indicate national or local traditions of pastoral life, preserved in the memory of the herdsmen of the day. This

style of rude half-extemporized buffo-acting, was continued by persons called λογόμμοι, αἰτοκάβδαλοι, γελωτόπιοι, &c. in Magna Graecia and Sicily, who had their head-quarters at or near Tarentum: such were very probably (though how shockingly vulgarized!) the 'scurrae' who amused Horace and his friends on their journey to Brundisium. This was the kind of thing that Theocritus developed into a separate branch of literature, followed by many imitators in after ages; who, however, compared with their model, were like

'Those many jackdaw-rhymers, who with vain  
Chattering contend against the Chian bard,'

as he himself says (Id. 7. 47) of Homer's imitators.

III. There are also a few sentences about the style of Theocritus' poetry as follows:—'All poetry has three styles; the descriptive, the dramatic, and the mixed. Now the bucolic is a mixture composed, as it were, of every form: consequently it is more agreeable from the variety of its manner, consisting at one time of the descriptive, at another of the dramatic; and anon of the mixed, or combination of descriptive and dramatic; and sometimes of something else. But as far as possible it moulds the characters of rustic folk, with thorough cheerfulness representing the heavy dulness of clownish life: and it has avoided the unwieldy and bombastic style of composition. It should be known, moreover, that the name Idyll means "the little poem," from the word εἶδος, a representation or picture; not from ἡδύλλιον, connected with ἡδω, to please.'

1. The poems of Theocritus are bucolic and mimic, epic, and lyric: the two first classes may be taken together as one, because all his bucolic or pastoral idylls are more or less mimic. Besides the comedy of which Epicharmus was the representative (486 B.C.), there were also smaller pieces of comic character such as the *mimes* of Sophron (448 B.C.), and his son Xenarchus: these were dialogues or dramatically treated scenes of life among the lower classes remarkable for



bucolic  
1, 3-11
 wit and proverbial language. Theocritus is very fond of imitating these, and does so particularly in Idd. 2, 14, 15. These are the most mimic; the others, belonging to the bucolic class are Idd. 1, and 3 to 11 inclusive, and 21 (which last, however, differs in being a picture of fishermen's life) and are pictures of the daily life of out-door labourers. It is to these that his fame is due: to the perfectly natural colouring which they shew. Dryden, in his Preface to the Second Miscellany, compares him in this respect to Tasso—'It was said of Tasso, in relation to his similitudes, *mai esce del bosco*; that he never departed from the woods, that is, all his comparisons were taken from the country.' We have no drawing-room shepherds and shepherdesses here in silk stockings and sentiment, no Arcadian bowers of romantic bliss; but are among the cows and sheep and goats in earnest, where the heroes and heroines leave a whiff of their cheesemaking occupations behind them as they pass, which the poet does not attempt to conceal by any perfume of affectation. Their manners and conversation are what must be expected from their class: innocence and refinement may adorn the conventional Corydon and Amaryllis, but their absence is no source of regret in the real Lycidas, 'whom no one meeting would have failed to recognize, *ἐπεὶ αἰπόλῳ ἔξοχ' ἐώκει*.' There is the same difference between the real wild-looking peasant of the Campagna of Rome, and the property-bedizened hireling who haunts the studios and finds a place in the photographic album of every Cook's excursionist; or between the actual *Sennerinn* who welcomes the Alpine traveller with a *jodel* and a truss of well-tempered hay, and the damsel who sings in the Chorus of *Guglielmo Tell* at Covent Garden. Theocritus gives us nature, not behind the footlights, but beneath the truthful blaze of Sicily's sunlit sky. For it was there that the first vibrations of this spontaneous note were heard in their original purity, before art could distort them with allegory, or echo weaken them with imitation. This is all the more remarkable from

the contrast which it offers to what Kingsley\* calls the 'artificial jingle' of the Alexandrian School. Simplicity, honesty, truth, and beauty, recommend Theocritus as a genuine artist. For a specimen of his landscape-painting, take the picture of Phrasidamus' pic-nic, in Idyll 7. (See Appendix, Page 211.)

Of these bucolic Idylls, the 5th and 8th are specimens of singing matches, in which the challenged person had to answer his rival's songs and phrases with symmetrical compositions of his own. A specimen of this 'capping' stanzas is seen in Horace Od. 3. 9. 2110<sup>0</sup>  
5 &

2. In the Second Class (the Epic Poems) must be placed Idylls 13, 16, 17, 22, 24, 25, 26. These are generally supposed to have been written in Theocritus' youth: they must have been written at some time when he began to be attracted by the artificiality of the Alexandrian court-poetry. We see in these a greater freedom of prosody, particularly in the matter of *hiatus*. Whenever any harsher instances of it occur, they appear to be referable to the example of Homer, as for instance in Id. 25. 274, ἐπεὶ οὐκ ἔσκε σιδήρεω is defended by Hom. Od. 5. 364, and 8. 585, where the last syllable of ἐπεὶ in *arsis* is long before οὐ. Upon this subject of *hiatus* in general the student is recommended to consult Wuestemann's learned preface to his edition of Theocritus. Σφ.  
13, 12  
Hym  
2  
Even  
16,  
hi

In Idyll 25, there are a great number of spondaic lines, a proportion of one in every ten. Idylls 22, and 26, imitate the old Homeric hymns: the 16th, and 17th, are inferior and dull, though they appear to be modelled after the style of Pindar. But even in those which seem at first least like Theocritus, there comes out now and then a gleam of his brightness which the reader gladly hails. aa  
16:

3. To the Third Class (the Lyric Poems) belong Idylls 12, 18, 28, 29, and Bergk's newly-discovered 31, which are all of great elegance, especially the famous 28th, which is supposed lyri

\* Alexandria and her Schools, Lect. 2.

to accompany the present of an ivory distaff made by Theocritus to the wife of his friend Nicias.

IV. Finally, these prolegomena of the grammarians quote two Epigrams, the former of which is assigned (both there, and in Anthol. Pal. 9. 205) to the grammarian Artemidorus, and refers to the collection of the bucolic poems; it runs as follows:—

Βουκολικαὶ Μοῖσαι σποράδες ποκά, νῦν δ' ἄμα πᾶσαι  
ἐντὶ μιᾷς μάνθρας, ἐντὶ μιᾷς ἀγέλας.

This Artemidorus was a disciple of the famous grammarian Aristophanes; and any collection of bucolic poems that existed at that time (i. e. rather before 200 B.C.) would have contained every scrap of poetry attributed to Theocritus, or Bion, or Moschus. We see therefore how easily genuine works of Theocritus may have been lost, and spurious poems attributed to him, in the process of selection subsequently made from this original collection. Hence have arisen the doubts, arguments, and criticisms upon the genuineness of the several poems usually attributed to Theocritus, to which criticism every fresh editor is expected to contribute the results of his experience or imagination.

The latter of these Epigrams will be found in the Text, No. 22.

V. With regard to the different dialects employed by Theocritus, their variety can scarcely be considered as an argument against the genuineness of the Idylls in which they are used, but rather seems to be a proof of his skill in adapting them to different styles of composition. Of the Doric dialect, we find two forms: one, a harsher form, employed in the first eleven, the thirteenth, fourteenth, and fifteenth Idylls, or in other words, in those which belong to the Bucolic and Mimic Class; this dialect may be called the Sicilian or Syracusan, being such as would most faithfully reproduce the actual *pátois* of the people represented in those Idylls; this is shewn

in the word ἄρμοι (4. 51); τίν for the *accusative* of σύ (11. 39, 55, 68); and the accusative plural of the second declension ending in *os*, as λύκος, παρθένος. The other form is milder, and more nearly approaching the dialect of Pindar; it is found in Idylls 18 to 21 inclusive, and in 23, 24, 26, and 27, which are classed for the most part as Epic, and Epigrammatic.

The Epic dialect is most strongly developed in Idyll 16; and in Idylls 17, 22, and 25, has a considerable mixture of Doric forms: it is in these, in fact, that the Alexandrian usages appear most prominently. Theocritus seems to have mistaken the sense of several Homeric words, e. g. ἵσκον, 22. 167; ἔκηλος, 25. 100; ἀγοστός, 17. 129: there are also words used in these which are not to be found in the Bucolic Idylls, e. g. γεγαῶτες, 17. 26; δαιτῆθεν, 17. 28; ἔσκον, 25. 274.

The Aeolic dialect is employed in two poems, the 28th and 29th, both lyrical, and modelled after Alcaeus, both in style and dialect.

VI. It seems not out of place here to give some general account of the Doric dialect. Its principal characteristics are, generally, breadth and openness, and dislike of sibilant forms: this is remarked by the bystander, in Id. 15. 88, who says of the chattering women:—

ἐκκναισεῦντι πλατεῖάσδοισαι ἅπαντα.

1. In detail: first with regard to consonants, this dialect retained the letter τ in words where the Ionic and Attic had changed it into *σ*, e. g. before *ι* in the middle of words, as πλούτιος for πλούσιος, πλατίος for πλησίος, γεροντία for γερονσία; and in the 3rd pers. sing. and plur. of verbs in *-μι*, as φατί, φαντί, τιθέντι, ὑφίητι, &c., and in tenses of πίπτω, as πετοῖσαι, πετόνγεσσι. Also in the 3rd pers. plur. of verbs in *-ω* it retained the termination in -οντι which the Latin inflexion *-ant*, *-ent*, &c. shews to have been the original. In the 1st pers. plur. this dialect kept the termination -μες instead of

-*μεν*, where again the Latin -*mus* points to the original form: it also changed *ζ* into *σδ* by transposing the *δσ* of which that double consonant was formed; and in all inflexions of verbs in -*ζω* changed *σ* into *ξ*, and occasionally also in those of verbs not ending in -*ζω*, and in nouns derived from them; e. g. *ἔφθαξα* from *φθάνω*; *κλάξ* for *κλείς*.

2. Secondly, in vowels: we find in this dialect *α* used instead of *η* universally: *αι* for *α*, and *οι* for *ου* in the terminations of participles of uncontracted verbs, as *τύψαις*, *τύπτοιςα*; and in nouns *ω* for *ου*, as *δῶλα*, *βωκόλος*, and *οἱ* for *οὔ*, as *Μοῖσαι*: *εο* and *εου* contracted into *εὔ*, as *ἀτιμαγελεύτες*, *ποιεῦντι*, *μενεῦντι*, *ποιολογεῦσα*, *ἔρρευν*; *αο*, *αου*, and *αω* contracted into *ᾶ*, as *πεινᾶντι*, *πεινᾶμες*; and in the genitive plural feminine in *ᾶν*: *αι* and *αι* however are contracted into *η*, as *ἐφοίτη*, *ἐρῆ*, *ἐρῆν*. We find also the *ι* thrown out of the diphthong *ει* in the 2nd pers. sing. and the present infinitive, as *βόσκειν*, *συρίσδες*; the same diphthong also, when bearing a circumflex accent, changed into *ῆ*, as *κοσμήν* for *κοσμεῖν*, *ῆμεν* for *εἶναι*, *κῆνος* for *κείνος*. The -*ας* of the acc. plur. fem. of the 1st declension is shortened; and the termination of the same case of the 2nd declension changed into -*ως* or -*ος*. Lastly, after the *σ* of the 1st future active and middle, the Dorians inserted *ε*, and contracted and circumflexed the terminations throughout, as *ἐρψῶ*, *δοκασεῖς*, *βασεῦμαι*, *λυγίξειν*, &c.

VII. With the exception of some Elegiacs in Idyll 8, and the lyric metres of Idd. 28 and 29, all the Idylls are in Hexameter Verse. But it is a peculiar type of Hexameter: and its peculiarity consists in this, that in an average of five lines out of every six in the Bucolic Idylls there is a *caesura* closing the 4th foot; and whenever this is the case, the 4th foot is a *Dactyl*. This latter condition is so nearly invariable that in all the thoroughly Bucolic Idylls, (i. e. the first eleven, and the 21st) there are but ten instances in 1123 lines of a *spondaic caesura* at the end of the 4th foot; six of these occur in the 11th Idyll, which may perhaps be accounted for by a desire

to express want of refinement in the love-song of the Cyclops. There are many more apparent violations of this rule; but in them the 4th foot ends with a monosyllabic preposition, or conjunction, or article, so immediately connected with the following word as to destroy the *caesura*. This peculiarity is called the 'Bucolic Caesura,' and gives the verses a lighter and prettier movement than that of the ordinary Heroic Hexameter. It is curious that it gives the lines also a striking resemblance in form to the refrain of the wandering minstrels mentioned above:—

ἀν φέρομεν παρὰ τᾶς θεοῦ, ἀν ἐκαλέσσατο τήνα.

VIII. Another peculiarity of Sicilian poetry was the *refrain* verse, such as we find in Idyll 1, in the story of Daphnis, lines 64, 70, &c., and in Idyll 2, lines 17, 22, 27; 69, 75, &c. This occurs also in Aeschylus, in the first chorus of the 'Supplices:' and in Bion's Epitaph on Adonis:—

αἰ αἰ τὰν Κυθήρειαν ἀπόλετο καλὸς Ἀδωνις,

and in Moschus' Elegy on Bion,

ἄρχετε Σικελικαὶ τῷ πένθεος ἄρχετε Μοῖσαι,

and in their Latin imitators, e. g.

'Incipe Maenalius mecum, mea tibia, versus—

Ducite ab urbe domum, mea carmina, ducite Daphnin.'

Virg. E. 8.

Again in Catullus, 61 and 62, in the invocations to Hymen: and ibid. 64. 328, &c:—

'Currite, ducentes subtemina, currite, fusi:'

and in Ovid:—

'Impia quid dubites Deianira mori?'

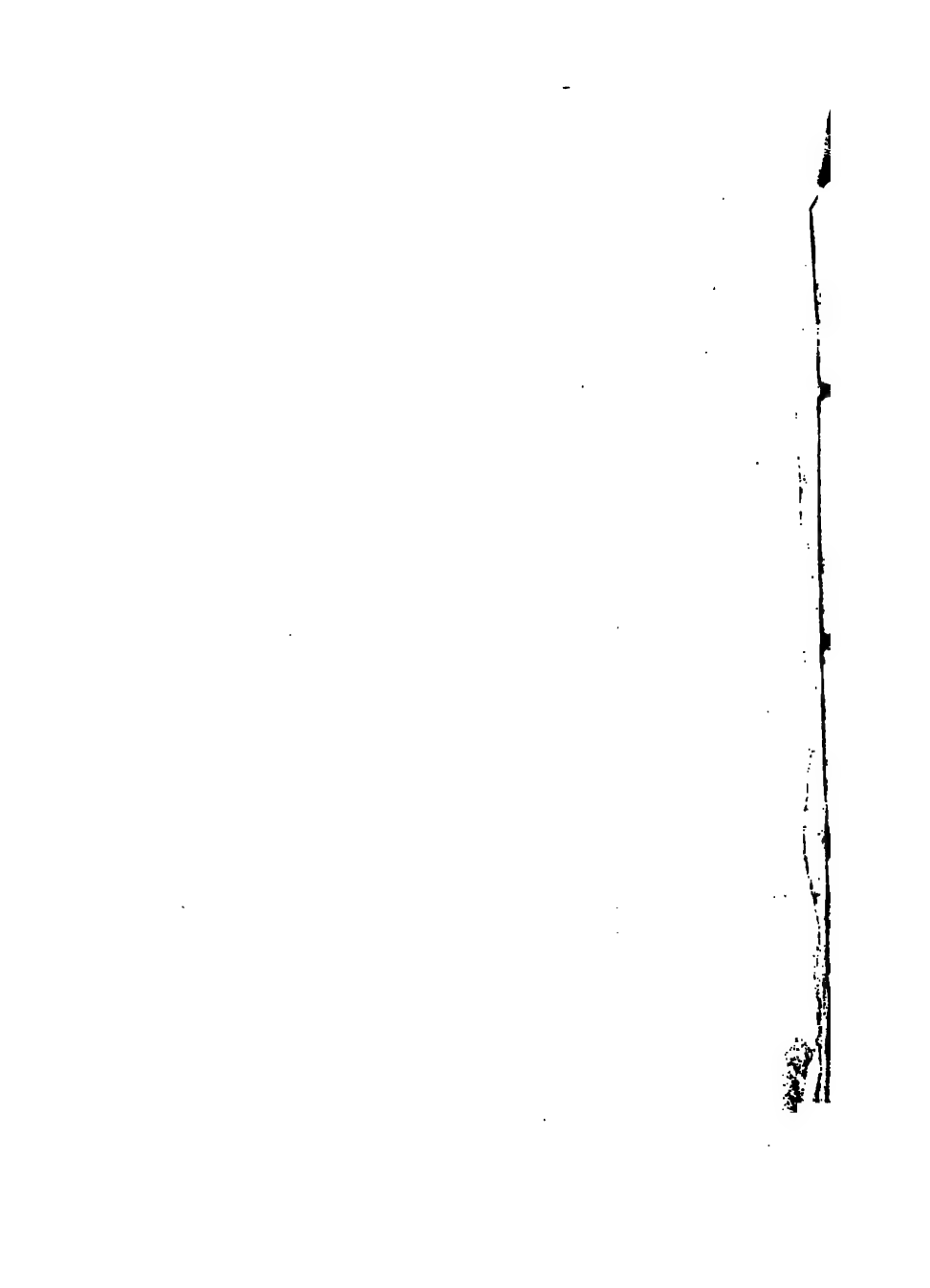
Her. ix.

and

'Tempora noctis eunt: excute poste seram.'

Amor. 1. 6, &c.

The number of lines which intervene between each repetition of the refrain seems to be arbitrary.



ἥμενος· ἀμφὶ δέ μιν δὺ' ἀλώπεκες, ἃ μὲν ἀν' ὄρχως  
 φοιτῇ σινομένα τὰν τρώξιμον, ἃ δ' ἐπὶ πῆραν  
 πάντα δόλον τεύχοισα, τὸ παιδίον οὐ πρὶν ἀνήσειν 50  
 φατί, πρὶν ἢ ἀκράτιστον ἐπὶ ξηροῖσι καθίξει.  
 αὐτὰρ ὅγ' ἀνθερίκεσσι καλὰν πλέκει ἀκριδοθήραν,  
 σχοίνῳ ἐφαρμόσδων· μέλεται δέ οἱ οὔτε τι πῆρας,  
 οὔτε φυτῶν τοσσῆνον, ὅσον περὶ πλέγματι γαθεῖ.  
 παντᾶ δ' ἀμφὶ δέπας περιπέπταται ὑγρὸς ἄκανθος, 55  
 Αἰολικόν τι θέημα· τέρας κέ τυ θυμὸν ἀτύξαι.  
 τῷ μὲν ἐγὼ πορθμεῖ Καλυδωνίῳ αἰγά τ' ἔδωκα  
 ὄνον, καὶ τυρόεντα μέγαν λευκοῖο γάλακτος·  
 οὐδὲ τί πα ποτὶ χεῖλος ἐμὸν θίγεν, ἀλλ' ἔτι κεῖται  
 ἄχραντον. τῷ κέν τυ μάλα πρόφρων ἄρεσσαίμαν, 60  
 αἴκευ μοι τὸ φίλος τὸν ἐφίμερον ὕμνον ἀέισης.  
 κοῦτι τυ κερτομέω. πόταγ', ὦ 'γαθέ· τὰν γὰρ ἀοιδὰν  
 οὔτι πα εἰς Αἶδαν γε τὸν ἐκλεάθοντα φυλαφεῖς.

*Tēgēsis.*

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.  
 Θύρσις δδ' ὦξ Αἴτνας, καὶ Θύρσιδος ἀδέα φωνά. 65  
 πᾶ ποκ' ἄρ' ἦθ', ὅκα Δάφνις ἐτάκετο, πᾶ ποκα, Νύμφαι;  
 ἢ κατὰ Πηνειῷ καλὰ τέμπεα, ἢ κατὰ Πίνδῳ;  
 οὐ γὰρ δὴ ποταμῷ γε μέγαν ῥόον εἶχετ' Ἀνάπῳ,  
 οὐδ' Αἴτνας σκοπιάν, οὐδ' Ἀκιδος ἱερὸν ὕδωρ.

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς. 70  
 τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο,  
 τῆνον χῶκ δρυμοῖο λέων ἔκλαυσε θανόντα.

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.  
 πολλαὶ οἱ πὰρ ποσσὶ βόες, πολλοὶ δέ τε ταῦροι,  
 πολλαὶ δ' αὖ δαμάλαι καὶ πόρτιες ὠδύραντο. 75

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς.



[ἦνθ' Ἑρμῶς πρᾶτιστος ἀπ' ὤρεος, εἶπε δέ· Δάφνι,  
 τίς τυ κατατρύχει; τίνος, ὦ ἱγαθέ, τόσσον ἔρασσαί;  
 ἄρχετε βωκολικᾶς, Μῶσαι φίλοι, ἄρχετ' αἰοιδᾶς.]  
 ἦνθον τοὶ βῶται, τοὶ ποιμένες, ῥπόλοι ἦνθον, 80  
 πάντες ἀνηρώτευν, τί πάθῃ κακόν. ἦνθ' ὁ Πρίηπος  
 κῆφα, Δάφνι τάλαν, τί νῦν τάκεαι; ἃ δέ τε κῶρα  
 πᾶσας ἀνὰ κράνας, πάντ' ἄλσεα ποσσὶ φορεῖται,  
 ἄρχετε βωκολικᾶς, Μῶσαι φίλοι, ἄρχετ' αἰοιδᾶς,  
 ζατεῦσ'· ἃ δύσερώς τις ἄγαν καὶ ἀμάχανός ἐστι. 85

\* \* \* \* \*  
 τῶς δ' οὐδὲν ποτελέξαθ' ὁ βωκόλος, ἀλλὰ τὸν αὐτῷ  
 ἄννε πικρὸν ἔρωτα, καὶ ἐς τέλος ἄννε μοίρας.

ἄρχετε βωκολικᾶς, Μῶσαι φίλοι, ἄρχετ' αἰοιδᾶς.  
 ἦνθέ γε μὰν ἁδεῖα καὶ ἃ Κύπρις γελάοισα, 95  
 λάθρια μὲν γελάοισα, βαρὺν δ' ἀνὰ θυμὸν ἔχοισα,  
 κῆπε· τὸ θῆν τὸν ἔρωτα κατεύχεο, Δάφνι, λυγιξεῖν·  
 ἄρ' οὐκ αὐτὸς ἔρωτος ὑπ' ἀργαλέῳ ἐλυγίχθης;

ἄρχετε βωκολικᾶς, Μῶσαι φίλοι, ἄρχετ' αἰοιδᾶς.  
 τὰν δ' ἄρα χῶ Δάφνις ποταμείβετο· Κύπρι βαρεῖα, 100  
 Κύπρι νεμεσσατά, Κύπρι θνατοῖσιν ἀπεχθήσ·  
 ἦδη γὰρ φράσδει πάνθ' ἄλιον ἄμμι δεδύκειν;  
 Δάφνις κῆν αἶδα κακὸν ἔσσεται ἄλγος ἔρωτι.

ἄρχετε βωκολικᾶς, Μῶσαι φίλοι, ἄρχετ' αἰοιδᾶς.  
 οὐ λέγεται τὰν Κύπριω ὁ βωκόλος, ἔρπε ποτ' Ἴδαν, 105  
 ἔρπε ποτ' Ἀγχίσαν· τηνεὶ δρῦες, ὧδε κύπειρος.  
 [ὧδε καλὸν βομβεῦντι ποτὶ σμάνεσσι μέλισσαι.]

ἄρχετε βωκολικᾶς, Μῶσαι φίλοι, ἄρχετ' αἰοιδᾶς.  
 ὠραῖος χῶδωνις, ἐπεὶ καὶ μᾶλα νομεύει,  
 καὶ πῶκας βάλλει, καὶ θηρία πάντα διώκει. 110  
 ἄρχετε βωκολικᾶς, Μῶσαι φίλοι, ἄρχετ' αἰοιδᾶς.

αὖτις ὅπως στασῇ Διομήδεος ἄσσουν ἰοῖσα,  
καὶ λέγε· τὸν βώταν νικῶ Δάφνιν, ἀλλὰ μάχην μοι.

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' αἰοιδᾶς.  
ὦ λύκοι, ὦ θῶες, ὦ ἀν' ὥρεα φωλάδες ἄρκτοι, 115  
χαίρεθ'· ὁ βωκόλος ὑμῖν ἐγὼ Δάφνις οὐκ ἔτ' ἀν' ὕλαν,  
οὐκ ἔτ' ἀνὰ δρυμῶς, οὐκ ἄλσεα. χαῖρ' Ἀρέθουσα,  
καὶ ποταμοί, τοῖ χεῖτε καλὸν κατὰ Θύμβριδος ὕδωρ.

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' αἰοιδᾶς.  
Δάφνις ἐγὼν ὃδε τῆνος, ὁ τὰς βόας ὧδε νομεύων, 120  
Δάφνις ὁ τὼς ταύρως καὶ πόρτιας ὧδε ποτίσδων.

ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' αἰοιδᾶς.  
ὦ Πᾶν Πᾶν, εἴτ' ἐσσι κατ' ὥρεα μακρὰ Λυκαίω,  
εἴτε τύ γ' ἀμφιπολεῖς μέγα Μαίναλον, ἐνθ' ἐπὶ νᾶσων  
τῶν Σικελάν, Ἑλίκας δὲ λίπ' ἥριον, αἰπύ τε σάμα 125  
τῆνο Λυκαονίδαο, τὸ καὶ μακάρεσσιν ἀγατόν.

λήγετε βωκολικᾶς, Μῶσαι, ἴτε, λήγετ' αἰοιδᾶς.  
ἐνθ', ὦ νᾶξ, καὶ τάνδε φέρ' εὐπάκτοιο μελίπνου  
ἐκ καρῶ σύριγγα καλάν, περὶ χεῖλος ἐλικτάν.  
ἦ γὰρ ἐγὼν ὑπ' ἔρωτος ἐς Ἀἶδος ἔλκομαι ἤδη. 130

λήγετε βωκολικᾶς, Μῶσαι, ἴτε, λήγετ' αἰοιδᾶς.  
νῦν ἴα μὲν φορέοιτε βάτοι, φορέοιτε δ' ἄκανθαι,  
ἀ δὲ καλὰ νάρκισσος ἐπ' ἀρκεύθοισι κομάσαι·  
πάντα δ' ἐναλλα γένοιτο, καὶ ἅ πίτυς ὄχνας ἐνείκαι,  
Δάφνις ἐπεὶ θνάσκει· καὶ τὰς κύνας ὠλαφος ἔλκοι, 135  
κῆξ ὀρέων τοὶ σκῶπες ἀηδόσι δηρίσαιτο.

λήγετε βωκολικᾶς, Μῶσαι, ἴτε, λήγετ' αἰοιδᾶς.  
χῶ μὲν τόσσ' εἰπὼν ἀπεπαύσατο· τὸν δ' Ἀφροδίτα  
ἤθελ' ἀνορθῶσαι· τά γε μὰν λίνα πάντα λελοίπει  
ἐκ Μοιρᾶν· χῶ Δάφνις ἔβα ῥόον· ἔκλυσε δῖνα 140  
τὸν Μώσαις φίλον ἄνδρα, τὸν οὐ Νύμφαισιν ἀπεχθῆ.

λήγετε βωκολικᾶς, Μῶσαι, ἴτε, λήγετ' αἰοιδᾶς.  
καὶ τὸ δίδου τὰν αἶγα, τὸ τὲ σκύφος· ὥς μιν ἀμέλξας  
σπείσω ταῖς Μοῖσαις. ὦ χαίρετε πολλάκι, Μοῖσαι,  
χαίρετ'· ἐγὼ δ' ὕμνῳ καὶ ἐς ὕστερον ἄδιον ἄσῳ. 145

*Goatberd.*

πληρὲς τοι μέλιτος τὸ καλὸν στόμα, Θύρσι, γένοιτο,  
πληρὲς τοι σχαδόνων, καὶ ἀπ' Αἰγύλῳ ἰσχάδα τρώγοις  
ἀδεῖαν, τέττιγος ἐπεὶ τύ γα φέρτερον ἄδεις.  
ἦνιδε τοι τὸ δέπας· θᾶσαι, φίλος, ὥς καλὸν ὄσδει·  
ὦρᾶν πεπλυσθαι νιν ἐπὶ κράναισι δοκασεῖς. 150

\* \* \* \* \*

## ΙΔΥΛΛ II.

### *Simaetha.*

Πᾶ μοι ταὶ δάφναι; φέρε; Θέστυλι· πᾶ δὲ τὰ φίλτρα;  
 στέψον τὰν κελέβαν φοινικέῳ οἶδς ἰώφω,  
 ὥς τὸν ἐμὸν βαρὺν εὖντα φίλον καταθύσομαι ἄνδρα,  
 ὅς μοι δωδεκαταῖος ἀφ' ᾧ τάλας οὐδὲ ποθίκει,  
 οὐδ' ἔγνω, πότερον τεθνάκαμες ἢ ζοοὶ εἰμές, 5  
 οὐδὲ θύρας ἄραξεν ἀνάρσιος. ἦ ῥά οἱ ἄλλα  
 ὥχεται ἔχων ὃ τ' Ἔρως ταχινὰς φρένας, ἃ τ' Ἀφροδίτα;  
 βασεῦμαι ποτὶ τὰν Τιμαγῆτοιο παλαίστραν  
 αὔριον, ὥς νιν ἴδω· καὶ μέμψομαι, οἶά με ποιεῖ.  
 νῦν δέ νιν ἐκ θυέων καταθύσομαι. ἀλλά, Σελάνα, 10  
 φαῖνε καλόν· τὴν γὰρ ποταεῖσομαι ἄσυχᾳ, δαῖμον,  
 τᾷ χθονίᾳ θ' Ἑκάτῃ, τὰν καὶ σκύλακες τρομέοντι,  
 ἐρχομέναν νεκύων ἀνὰ τ' ἡρία καὶ μέλαν αἶμα.  
 χαῖρ', Ἑκάτα δασπλήτι, καὶ ἐς τέλος ἄμμιν ὀπάδει,  
 φάρμακα ταῦτ' ἔρδοισα χερεῖονα μήτε τι Κίρκας, 15  
 μήτε τι Μηδείας, μήτε ξανθὰς Περιμήδας.

ἱῦγξ, ἔλκε τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 ἄλφιτά τοι πρῶτον πυρὶ τάκεται· ἀλλ' ἐπίπασσε,  
 Θέστυλι· δειλαία, πᾶ τὰς φρένας ἐκπεπότασαι;  
 ἦ ῥά γέ τοι μυσάρᾳ καὶ τὴν ἐπίχαρμα τέτυγμα; 20  
 πᾶσσο' ἅμα καὶ λέγε ταῦτα· τὰ Δέλφιδος ὀστέα πᾶσσω.

ἴγξ, ἔλκε τὸν τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 Δέλφιδις ἐμ' ἀνέασεν· ἐγὼ δ' ἐπὶ Δέλφιδι δάφναν  
 αἰθω· χ' ὥς αὐτὰ λακεῖ μέγα καππυρίσασα,  
 κήξαπίνας ἄφθῃ, κοῦδὲ σποδὸν εἶδομες αὐτᾶς, 25  
 οὕτω τοι καὶ Δέλφιδι ἐνὶ φλογὶ σάρκ' ἀμαθύνου.

ἴγξ, ἔλκε τὸν τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 ὥς τοῦτον τὸν καρὸν ἐγὼ σὺν δαίμονι τάκω,  
 ὥς τάκοιθ' ὑπ' ἔρωτος ὁ Μύνδιος αὐτίκα Δέλφιδις·  
 χ' ὥς δινεῖθ' ὅδε ῥόμβος ὁ χάλκεος, ἐξ Ἀφροδίτας 30  
 ὥς κῆνος δινοῖτο ποθ' ἀμετέρῃσι θύρῃσιν.

ἴγξ, ἔλκε τὸν τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 νῦν θυσῶ τὰ πίτυρα. τὸ δ', Ἄρτεμι, καὶ τὸν ἐν ᾧδα  
 κινήσας ἀδάμαντα, καὶ εἴ τι περ ἀσφαλὲς ἄλλο.  
 Θέστυλι, ταὶ κύνες ἄμμιν ἀνὰ πτόλιω ὠρεύονται. 35  
 ἂ θεὸς ἐν τριόδοισι· τὸ χαλκίον ὥς τάχος ἄχει.

ἴγξ, ἔλκε τὸν τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 ἦνιδε σιγᾷ μὲν πόντος, σιγῶντι δ' ἀῆται·  
 ἂ δ' ἐμὰ οὐ σιγᾷ στέρνων ἔντοσθεν ἀνία,  
 ἀλλ' ἐπὶ τήνῳ πᾶσα καταίθομαι, ὅς με τάλαιναν 40  
 ἀντὶ γυναικὸς ἔθηκε κακὰν καὶ ἀπάρθενον ἦμεν.

\* \* \* \* \*

ἴγξ, ἔλκε τὸν τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 τοῦτ' ἀπὸ τᾶς χλαῖνας τὸ κράσπεδον ὥλεσε Δέλφιδις,  
 ὡγὼ νῦν τίλλοισα κατ' ἀγρίῳ ἐν πυρὶ βάλλω.  
 αἱ αἶ, ἔρως ἀνιάρé, τί μεν μέλαν ἐκ χροὸς αἷμα 55  
 ἐμφὺς ὥς λιμνᾶτις ἅπαν ἐκ βδέλλα πέπωκας;

ἴγξ, ἔλκε τὸν τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
 σαύραν τοι τρίψασα, κακὸν ποτὸν αὔριον οἰσῶ.  
 Θέστυλι, νῦν δὲ λαβοῖσα τὸν θρόνα ταῦθ' ὑπόμαζον  
 τᾶς τήνῳ φλιᾶς καθυπέρτερον, ὅς ἐτι καὶ νῦν 60

ἐκ θυμῷ δέδεμαι· ὁ δέ μεν λόγον οὐδένα ποιεῖ·  
καὶ λέγ' ἐπιφθύζουσα· τὰ Δέλφιδος ὅστέα μάσσω.

Ἰὼγξ, ἔλπε τὸν τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.  
νῦν δὴ μούνη ἐοῖσα πόθεν τὸν ἔρωτα δακρύσω;  
ἐκ τίνος ἄρξωμαι; τίς μοι κακὸν ἀγαγε τοῦτο; 65  
ἦνθ' ἂν τῷ ὑβούλοιο καναφόρος ἄμμιν Ἀναξὼ  
ἄλσος ἐς Ἀρτέμιδος· τᾷ δὴ τόκα πολλὰ μὲν ἄλλα  
θηρία πομπεύεσκε περισταδόν, ἐν δὲ λέαινα.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.  
καὶ μ' ἂν Θευχαρίλα Θραῖσσα, τροφὸς ἂν μακαρίτις, 70  
ἀγχίθυρος ναίουσα, κατεύξατο, καὶ λιτάνευσε  
τὰν πομπὰν θάσασθαι· ἐγὼ δέ οἱ ἂν μεγάλοιτος  
ὠμάρτευν, βύσσοιο καλὸν σύροισα χιτῶνα,  
κάμφιστειλαμένα τὰν ξυστίδα τὰν Κλεαρίστας.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα. 75  
ἦδη δ' εὖσα μέσαν κατ' ἀμαξιτόν, ᾗ τὰ Λύκωνος,  
εἶδον Δέλφιν ὁμοῦ τε καὶ Εὐδάμιππον ἰόντας.  
τοῖς δ' ἦν ξανθοτέρα μὲν ἐλιχρύσοιο γενειάς,  
στήθεα δὲ στῆλβοντα πολὺ πλέον, ἢ τύ, Σελάνα,  
ὥς ἀπὸ γυμνασίου καλὸν πόνον ἄρτι λιπόντων. 80

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.  
χῶς ἴδον, ὥς ἐμάνην, ὥς μεν περὶ θυμὸς λάβθη  
δειλαιάς· τὸ δὲ κάλλος ἐτάκετο, κοῦδέ τι πομπᾶς  
τήνας ἐφρασάμαν, οὐδ' ὥς πάλιν οἴκαδ' ἀπῆνθον  
ἐγνων· ἀλλὰ μέ τις καπνρὰ νόσος ἐξαλάπαξε· 85  
κείμεν δ' ἐν κλινητρὶ δέκ' ἅματα καὶ δέκα νύκτας.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάνα.  
καί μεν χρῶς μὲν ὁμοῖος ἐγίνετο πολλάκι θάψω·  
ἔρρευν δ' ἐκ κεφαλᾶς πᾶσαι τρίχες· αὐτὰ δὲ λοιπὰ  
ὅστέ' ἔτ' ἦς καὶ δέρμα· καὶ ἐς τίνος οὐκ ἐπέερασα, 90

ἣ ποίας ἔλιπον γραίας δόμον, ἅτις ἐπᾶδεν;  
ἀλλ' ἥς οὐδὲν ἐλαφρόν· ὁ δὲ χρόνος ἄνυτο φεύγων.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἔκετο, πότνα Σελάνα.  
χ' οὕτω τᾷ δῶλα τὸν ἀλαθέα μῦθον ἔλεξα·  
εἰ δ' ἄγε Θεέστυλί μοι χαλεπᾶς νόσω εὐρέ τι μᾶχος. 95  
πᾶσαν ἔχει με τάλαιναν ὁ Μύνδιος. ἀλλὰ μολοῖσα  
τήρησον ποτὶ τὰν Τιμαγήτοιο παλαιότραν·  
τηνεῖ γὰρ φοιτῇ, τηνεῖ δέ οἱ ἀδὺ καθήσθαι.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἔκετο, πότνα Σελάνα.  
κῆπεί κά νιν ἐόντα μάθης μόνον, ἄσυχᾳ νεύσον, 100  
κῆψ', ὅτι Σιμαίθα τὸ καλεῖ, καὶ ὑφάγεο τᾷδε.  
ὥς ἐφάμαν· ἃ δ' ἦνθε, καὶ ἄγαγε τὸν λιπαρόχρων  
εἰς ἐμὰ δώματα Δέλφιν· ἐγὼ δέ μιν ὥς ἐνόησα  
ἄρτι θύρας ὑπὲρ οὐδὸν ἀμειβόμενον ποδὶ κούφῳ,

φράζεό μεν τὸν ἔρωθ', ὅθεν ἔκετο, πότνα Σελάνα, 105  
πᾶσα μὲν ἐψύχθην χιόνος πλέον, ἐκ δὲ μετώπῳ  
ιδρώς μεν κοχύδεσκεν ἴσον νοτίαισιν ἐέρσαις,  
οὐδέ τι φωνᾶσαι δυνάμαν, οὐδ' ὅσσον ἐν ὕπνῳ  
κινιζεῖνται φωνεῦντα φίλαν ποτὶ ματέρα τέκνα·  
ἀλλ' ἐπάγην δαγῦδι καλὸν χρῶα πάντοθεν ἴσα. 110

φράζεό μεν τὸν ἔρωθ', ὅθεν ἔκετο, πότνα Σελάνα.  
καὶ μ' ἐσιδὼν ὥστοργος, ἐπὶ χθόνος ὄμματα πῆξας,  
ἔζετ' ἐπὶ κλιντῆρι, καὶ ἐζόμενος φάτο μῦθον·  
ἦ ῥά με, Σιμαίθα, τόσον ἐφθασας, ὅσσον ἐγὼ θην  
πράν ποκα τὸν χαρίεντα τρέχων ἐφθαξα Φιλῖνον, 115  
ἐς τὸ τεὸν καλέσασα τόδε στέγος, ἧ με παρήμεν.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἔκετο, πότνα Σελάνα.  
ἦνθον γὰρ κῆγών, ναὶ τὸν γλυκύν, ἦνθον, ἔρωτα,  
ἦ τρίτος ἦε τέταρτος ἐὼν φίλος, αὐτίκα νυκτός,  
μᾶλα μὲν ἐν κόλποισι Διωνύσοιο φυλάσσω, 120

κρατὶ δ' ἔχων λεύκαν, Ἡρακλέος ἱερὸν ἔρνος,  
πάντοσε πορφυρέησι περιζώστρησιν ἐλικτάν.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάννα.  
καί κ' εἰ μὲν μ' ἐδέχεσθε, τὰδ' ἦς φίλα· καὶ γὰρ ἐλαφρὸς  
καὶ καλὸς πάντεσσι μετ' ἡϊθέοισι καλεῖμαι. 125

εὐδον κα, μόνον εἰ τὸ καλὸν στόμα τεῦς ἐφίλασα,  
εἰ δ' ἄλλα μ' ὠθεῖτε, καὶ ἅ θύρα εἶχετο μοχλῶ,  
πάντως κα πελέκεις καὶ λαμπάδες ἦνθον ἐφ' ὑμέας.

φράζεό μεν τὸν ἔρωθ', ὅθεν ἵκετο, πότνα Σελάννα.  
νῦν δὲ χάριν μὲν ἔφαν τῇ Κύπριδι πρῶτον ὀφείλειν, 130  
καὶ μετὰ τὰν Κύπριν τύ με δευτέρα ἐκ πυρὸς εἶλεν,  
ὦ γύναι, ἐσκαλέσασα τεδὸν ποτὶ τοῦτο μέλαθρον,  
αὐτῶς ἡμίφλεκτον· Ἔρως δ' ἄρα καὶ Λιπαραίου  
πολλάκις Ἀφαίστοιο σέλας φλογερώτερον αἰθεῖ.

\* \* \* \* \*



# Ι Δ Υ Λ Λ Ι Ι Ι.

## *Amaryllis.*

Κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα· ταὶ δέ μοι αἶγες  
βόσκονται κατ' ὄρος, καὶ ὁ Τίτυρος αὐτὰς ἐλαύνει.  
Τίτυρ', ἐμὶν τὸ καλὸν πεφιλαμένε, βόσκε τὰς αἶγας,  
καὶ ποτὶ τὰν κράναν ἄγε, Τίτυρε· καὶ τὸν ἐνόρχαν  
τὸν Λιβυκὸν κνάκωνα φυλάσσεο, μή τυ κορύψῃ. 5·

ὦ χαρίεσσ' Ἀμαρυλλί, τί μ' οὐκ ἔτι τοῦτο κατ' ἄντρον  
παρκύπτουσα καλεῖς τὸν ἐρωτύλον; ἦ ῥά με μισεῖς;

ἦ ῥά γέ τοι σιμὸς καταφαίνομαι ἐγγύθεν ἦμεν,  
νύμφα, καὶ προγένειος; ἀπάγξασθαί με ποιησεῖς.

ἦνίδε τοι δέκα μᾶλα φέρω· τηνῶθε καθεῖλον, 10  
ὦ μ' ἐκέλευ καθελεῖν τύ· καὶ αὔριον ἄλλα τοι οἶσῶ.

θᾶσαι μὰν θυμαλγὲς ἐμὸν ἄχος· αἶθε γενοίμαν  
ἂ βομβεῦσα μέλισσα, καὶ ἐς τεδὺν ἄντρον ἰκοίμαν,  
τὸν κισσὸν διαδύς καὶ τὰν πτέριν, ἧ τὸ πικράσδῃ.

νῦν ἔγνω τὸν Ἑρωτα· βαρὺς θεός· ἦ ῥα λεαίνας 15  
μασδὸν ἐθήλαξε, δρυμῶ τέ μιν ἔτραφε μάτηρ·  
ὅς με κατασμήχων καὶ ἐς ὀστέον ἄχρις λάπτει.

ὦ τὸ καλὸν ποθορεῦσα, τὸ πᾶν λίθος· ὦ κνάνοφρον  
νύμφα, πρόσπτυξάί με τὸν αἰπόλον, ὥς τυ φιλάσω.  
ἔστι καὶ ἐν κενεοῖσι φιλάμασιν ἁδέα τέρψις. 20

τὸν στέφανον τίλαί με κατανίκα λεπτὰ ποιησεῖς,  
τόν τοι ἐγών, Ἀμαρυλλί φίλα, κισσοῖο φυλάσσω,  
ἐμπλέξας καλύκεσσι καὶ εὐόδομοισι σελίνοις.

ὦ μοι ἐγώ, τί πάθω; τί ὁ δύσσοος; οὐχ ὑπακούεις;  
τὰν βαίταν ἀποδὺς ἐς κύματα τήνα ἀλεύμαι, 25  
ὥπερ τὼς θύννως σκοπιάζεται Ὀλπις ὁ γριπεύς.  
καίκα μὴ ποθάνω, τό γε μὰν τεὸν ἄδδ τέτυκται.

ἐγνων πρᾶν, ὅκα, μεν μεμναμένω εἰ φιλέεις με,  
οὐδὲ τὸ τηλέφιλον ποτιμαξάμενον πλατάγησεν,  
ἀλλ' αὐτὼς ἀμάλῳ ποτὶ πάχεος ἐξεμαράνθη. 30

εἶπε καὶ Ἀγροῖῳ τάλαθέα κοσκινόμεναις,  
ἂ πρᾶν ποιολογεῦσα παραιβάτις, οὔνεκ' ἐγὼ μὲν  
τὶν ὅλος ἐγκειμαι· τὸ δέ μεν λόγον οὐδένα ποιῇ.

ἦ μὰν τοι λευκᾶν διδυματόκου αἶγα φυλάσσω,  
τάν με καὶ ἁ Μέρμυωνος ἑριθακὶς ἁ μελανόχρως 35  
αἰτεῖ· καὶ δωσῶ οἱ, ἐπεὶ τύ μοι ἐνδιαθρύπτῃ.

ἄλλεται ὀφθαλμός μεν ὁ δεξιός· ἄρ' ἂν ἰδῶ  
αὐτάν; ἄσευμαι ποτὶ τὰν πίτυν ὧδ' ἀποκλινθεῖς·  
καὶ κέ μ' ἴσως ποτίδοι, ἐπεὶ οὐκ ἀδαμαντῖνα ἐντί.

Ἰππομένης, ὅκα δὴ τὰν παρθένον ἤθελε γάμαι, 40  
μᾶλ' ἐν χερσὶν ἐλὼν δρόμον ἄνυσεν· ἁ δ' Ἀταλάντα  
ὥς ἴδεν, ὥς ἐμάνη, ὥς ἐς βαθὺν ἄλατ' ἔρωτα.

τὰν ἀγέλαν χῶ μάντις ἀπ' Ὀθρνος ἄγε Μελάμπους  
ἐς Πύλον· ἁ δὲ Βίαντος ἐν ἀγκοίνῃσιν ἐκλίνθη,  
μάτηρ ἁ χαρίεσσα περίφρονος Ἀλφεισιβοίας. 45

τὰν δὲ καλὰν Κυθήρειαν ἐν ὥρεσι μᾶλα νομεύων  
οὐχ οὕτως Ὡδωνις ἐπὶ πλέον ἄγαγε λύσσας,  
ὥστ' οὐδὲ φθίμενόν μιν ἄτερ μασδοῖο τίθητι;  
ζαλωτὸς μὲν ἐμὶν ὁ τὸν ἄτροπον ὕπνου ἰαύων

Ἐνδυμίων· ζαλῶ δέ, φίλα γύναι, Ἰασίωνα, 50

✓ ὅς τόσσων ἐκύρησεν, ὅς' οὐ πευσεῖσθε βέβαλοι.

ἀλγέω τὰν κεφαλάν· τὴν δ' οὐ μέλει· οὐκ ἔτ' αἰδῶ,  
κείσεῦμαι δὲ πεσών, καὶ τοὶ λύκοι ᾧδὲ μ' ἔδονται.

ὥς μέλι τοι γλυκὺ τοῦτο κατὰ βρόχθοιο γένοιτο.

## ΙΔΥΛΛ IV.

### *Battus and Corydon.*

*Battus.*

Εἰπέ μοι, ὦ Κορύδων, τίνος αἱ βόες; ἦ ῥα Φιλώνδα;

*Corydon.*

οὐκ, ἀλλ' Αἴγωνος· βόσκειν δέ μοι αὐτὰς ἔδωκεν.

*Battus.*

ἦ πὰ ψε κρύβδαν τὰ ποθέσπερα πᾶσας ἀμέλγες;

*Corydon.*

ἀλλ' ὁ γέρων ὑφίητι τὰ μοσχία, κῆμὲ φυλάσσει.

*Battus.*

αὐτὸς δ' ἐς τίν' ἄφαντος ὁ βωκόλος ὥχετο χώραν; 5

*Corydon.*

οὐκ ἄκουσας; ἄγων νιν ἐπ' Ἀλφειὸν ὥχετο Μίλων.

*Battus.*

καὶ πόκα τήνος ἔλαιον ἐν ὀφθαλμοῖσιν ὀπώπει;

*Corydon.*

φαντί νιν Ἑρακλῆϊ βίην καὶ κάρτος ἐρίσδεν.

*Battus.*

κῆμ' ἔφαθ' ἃ μάτηρ Πολυδεύκης ἤμεν ἀμείνω. 9

*Corydon.*

κ' ὥχετ' ἔχων σκαπάναν τε καὶ εἵκατι τουτόθε μᾶλα.

*Battus.*

πέισαι τοι Μίλων καὶ τὼς λύκος αἰτίκα λυσσῆν.

*Corydon.*

ταὶ δαμάλαι δ' αὐτὸν μυκώμεναι ὧδε ποθεῦντι.

*Battus.*

δειλαῖα γ' αὔται, τὸν βωκόλον ὥς κακὸν εὔρου.

*Corydon.*

ἦ μὰν δειλαῖα γέ· καὶ οὐκ ἔτι λῶντι νέμεσθαι.

*Battus.*

τήνας μὲν δὴ τοι τὰς πόρτιος αὐτὰ λέλειπται 15  
τῶστέα. μὴ πρῶκας σιτίζεται, ὥσπερ ὁ τέττιξ;

*Corydon.*

οὐ δᾶν· ἀλλ' ὁκὰ μὲν νιν ἐπ' Αἰσάροιο νομεύω,  
καὶ μαλακῷ χόρτοιο καλὰν κώμυθα δίδωμι·  
ἄλλοκα δὲ σκαίρει τὸ βαθύσκιον ἀμφὶ Λάτυμνον.

*Battus.*

λεπτὸς μὰν χῶ ταῦρος ὁ πύρριχος· αἶθε λάχοιεν 20  
τοὶ τῷ Λαμπριάδα τοὶ δαμόται, ὅκκα θύωντι  
τῇ Ἑρᾷ, τοιόνδε· κακοφράσμων γὰρ ὁ δᾶμος.

*Corydon.*

καὶ μὰν ἐς Στομάλιμνον ἐλαύνεται, ἐς τε τὰ Φύσκω,  
καὶ ποτὶ τὸν Νήαιθον· ὅπα καλὰ πάντα φύοντι,  
αἰγίπυρος, καὶ κνύζα, καὶ εὐώδης μελίτεια. 25

*Battus.*

φεῦ, φεῦ· βασεῦνται καὶ ταὶ βόες, ᾧ τάλαν Αἴγων,  
εἰς Ἀἶδαν, ὅκα καὶ τὸν κακῶς ἡράσσοα νίκας·  
χὰ σῦριγξ εὐρῶτι παλύνεται, ἄν ποκ' ἐπάξα.

*Corydon.*

οὐ τήνα γ', οὐ Νύμφας· ἐπεὶ ποτὶ Πίσαν ἀφέρπων  
δῶρον ἐμὴν νιν ἔλειπεν· ἐγὼ δέ τις εἰμὶ μελικτὰς, 30  
κῆν μὲν τὰ Γλαύκας ἀγκρούομαι, εὖ δὲ τὰ Πύρρω.

αἰνέω τάν τε Κρότωνα (καλὰ πόλις ἃ τε Ζάκυνθος)  
 καὶ τὸ ποταφὸν τὸ Λακίνιον, ἔπερ ὁ πύκτας  
 Αἴγων ὀγδώκοντα μόνος κατεδαίσατο μάσδας.  
 τῆνεί καὶ τὸν ταῦρον ἀπ' ὥρεος ἄγε πιάξας 35  
 τὰς ὀπλᾶς, κῆδωκ' Ἀμαρυλλίδι· ταὶ δὲ γυναῖκες  
 μακρὸν ἀνάυσαν, χῶ βωκόλος ἐξεγέλαξεν.

*Battus.*

ὦ χαρίεσσ' Ἀμαρυλλί, μόνας σέθεν οὐδὲ θανόσας  
 λασεύμεσθ'· ὅσον αἶγες ἐμὶν φίλαι, ὅσον ἀπέσβας. *cf. I. 71, 8*  
 αἰ αἰ τῷ σκληρῷ μάλα δαίμονος, ὅς με λελόγχει. 40

*Corydon.*

θαρσεῖν χρή, φίλε Βάττε· τάχ' αὔριον ἔσσειτ' ἄμεινον.  
 ἐλπιδες ἐν ζωοῖσιν· ἀνέλπιστοι δὲ θανόντες.  
 χῶ Ζεὺς ἄλλοκα μὲν πέλει αἶθριος, ἄλλοκα δ' ὕει.

*Battus.*

θαρσεύω. βάλλε κάτωθε τὰ μοσχία· τὰς γὰρ ἐλαίας  
 τὸν θαλλὸν τρώγοντι τὰ δύσσοα. σίτθ' ὁ Λέπαργος. 45

*Corydon.*

σίτθ' ἃ Κυμαίθα ποτὶ τὸν λόφον· οὐκ ἔσακούεις;  
 ἡξῶ, ναὶ τὸν Πᾶνα, κακὸν τέλος αὐτίκα δωσῶν,  
 εἰ μὴ ἄπει τουτῶθεν· ἴδ' αὖ πάλιν ἄδε ποθέρπει.  
 αἶθ' ἥς μοι ῥοικὸν τὸ λαγωβόλον, ὥς τυ πάταξα.

*Battus.*

θῶσαί μ', ὦ Κορύδων, ποττῷ Διός· ἃ γὰρ ἄκανθα 50  
 ἄρμοι μ' ὦδ' ἐπάταξ' ὑπὸ τὸ σφυρόν. ὥς δὲ βαθεῖαι  
 τὰτρακτυλλίδες ἐντί· κακῶς ἃ πόρτις ὀλοίτο·  
 ἐς ταύταν ἐτύπαν χασμεύμενος. ἦ ῥά γε λεύσσεις;

*Corydon.*

ναί, ναί, τοῖς οὐνύχεσσιν ἔχω τέ νιν· ἄδε καὶ αὐτά.

*Battus.*

ὄσσιχόν ἐστι τὸ τύμμα, καὶ ἀλίκον ἄνδρα δαμάσδει. 55 *sl. 55*

*Corydon.*

εἰς ὄρος ὅκχ' ἔρπης, μὴ ἀνάλιπος ἔρχεο, Βάττε·  
ἐν γὰρ ὄρει ῥάμνοι τε καὶ ἀσπάλαθοι κομόωντι.

\* \* \* \* \*

## IDYLL V.

### *Comatas and Lacon.*

*Comatas.*

Αἶγες ἐμαί, τῆνον τὸν ποιμένα τόνδε Σιβύρτα  
φεύγετε, τὸν Λάκωνα· τό μεν νάκος ἐχθὲς ἐκλεψεν.

*Lacon.*

οὐκ ἀπὸ τᾶς κράνας; σίττ' ἀμνίδες. οὐκ ἐσορήτε  
τόν μεν τὰν σύριγγα πρῶαν κλέψαντα Κομάταν;

*Comatas.*

τὰν ποίαν σύριγγα; τὴ γὰρ πόκα, δῶλε Σιβύρτα, 5  
ἐκτάσω σύριγγα; τί δ' οὐκέτι σὺν Κορύδωνι  
ἀρκεῖ τοι καλάμας αὐλὸν ποππύσδεν ἔχοντι;

*Lacon.*

τάν μοι ἔδωκε Λύκων, ὦ λεύθερε. τὴν δὲ τὸ ποῖον  
Λάκων ἐκκλέψας ποκ' ἔβα νάκος; εἰπέ, Κομάτα·  
οὐδὲ γὰρ Εὐμάρα τῷ δεσπότηι ἧς τοι ἐνεύδεν. 10

*Comatas.*

τὸ Κροκύλος μοι ἔδωκε, τὸ ποικίλον, ἀνίκ' ἔθυσε  
ταῖς Νύμφαις τὰν αἶγα· τὴ δ', ὦ κακέ, καὶ τόκ' ἐτάκεν  
βασκαίνων, καὶ νῦν με τὰ λοίσθια γυμνὸν ἔθηκας.

*Lacon.*

οὐ μάν, οὐ τὸν Πᾶνα τὸν ἄκτιον, οὐ σέ γε Λάκων  
τὰν βαίταν ἀπέδυσ' ὁ Καλαίθιδος· ἢ κατὰ τήνας 15  
τᾶς πέτρας, ὦ ἄνθρωπε, μανεῖς ἐς Κρᾶθιν ὀλοίμαν.



*Comatas.*

οὐ μάν, οὐ ταύτας τὰς λιμνάδας, ὦ 'γαθέ, Νύμφας,  
αἴτε μοι Ἰλαοὶ τε καὶ εὐμενέες τελέθουιν,  
οὗ τευ τὰν σύριγγα λαθὼν ἔκλεψε Κομάτας.

*Lacon.*

αἶ τοι πιστεύσαιμι, τὰ Δάφνιδος ἄλγε' ἀροίμαν. 20  
ἀλλ' οὖν αἶκα λῆς ἔριφον θέμεν, ἐντὶ μὲν οὐδὲν  
ιερόν, ἀλλὰ γέ τοι διαείσομαι, ἔστε κ' ἀπείπησ.

*Comatas.*

ὅς ποτ' Ἀθαναίαν ἔριν ἤρισεν. ἥνιδε κεῖται  
ᾠριφος· ἀλλ' ἄγε, καὶ τὸν τὸν εὐβοτον ἀμνὸν ἔρειδε.

*Lacon.*

καὶ πῶς, ὦ κιναδεῦ, τάδε γ' ἔσσεται ἐξ ἴσου ἄμμιν; 25  
τίς τρίχας ἀντ' ἐρίων ἐποκίζατο; τίς δέ, παρεύσας  
αἰγὸς πρωτοτόκοιο, κακὰν κύνα δῆλετ' ἀμέλγειν;

*Comatas.*

ὅστις νικασεῖν τὸν πλατίον, ὥς τύ, πεποίθει  
σφαῖξ βομβέων τέττιγος ἐναντίον. ἀλλὰ γὰρ οὗ τοι  
ᾠριφος ἰσοπαλὴς· τυῖδ' ὁ τράγος οὗτος, ἔρισδε. 30

*Lacon.*

μὴ σπεῦδ'· οὐ γάρ τοι πυρὶ θάλπειαι· ἄδιον ἄσῃ  
τᾷδ' ὑπὸ τὰν κότινον καὶ τάλσεα ταῦτα καθίζας.  
ψυχρὸν ὕδωρ τηνεῖ καταλείβεται· ὧδε πεφύκει  
ποία, χᾶ στιβάς ἄδε, καὶ ἀκριδες ὧδε λαεῦντι.

*Comatas.*

ἀλλ' οὗ τι σπεύδω· μέγα δ' ἄχθομαι, εἰ τύ με τολμῆς  
ὄμμασι τοῖς ὀρθοῖσι ποτιβλέπεν, ὃν ποκ' ἐόντα 36  
παῖδ' ἔτ' ἐγὼν ἐδίδασκον· ἴδ' ἃ χάρις ἐς τί ποθέρπει.  
θρέψαι καὶ λυκιδεῖς, θρέψαι κύνας, ὥς τυ φάγωντι.

\* \* \* \* \*

*Comatas.*

οὐχ ἐρψῶ τηνεῖ· τουτεῖ δρύες, ὧδε κύπειρος, 45  
 ὧδε καλὸν βομβεῦντι ποτὶ σμάνεσσι μέλισσαι·  
 ἐνθ' ὕδατος ψυχρῷ κρᾶναι δύο· ταὶ δ' ἐπὶ δένδρων  
 ὄρνιχες λαλαγεῦντι· καὶ ἅ σκια οὐδὲν ὁμοία  
 τῇ παρὰ τίν' βάλλει δὲ καὶ ἅ πίτυς ὑψόθε κώνους.

*Lacon.*

ἧ μὰν ἀρνακίδας τε καὶ εἴρια τῇδε πατησεῖς, 50  
 αἶκ' ἐνθης, ὕπνω μαλακώτερα· ταὶ δὲ τραγεῖαι  
 ταὶ παρὰ τὴν ὄσδοντι κακώτερον, ἧ τύ περ ὄσδεις.  
 στασῶ δὲ κρητῆρα μέγαν λευκοῖο γάλακτος  
 ταῖς Νύμφαις· στασῶ δὲ καὶ ἀδέος ἄλλον ἐλαίω.

*Comatas.*

αἱ δὲ κε καὶ τὴ μόλῃς, ἀπαλὰν πτέρυν ὧδε πατησεῖς, 55  
 καὶ γλάχων' ἀνθεῦσαν· ὑπεσσεῖται δὲ χιμαιρᾶν  
 δέρματα, τῶν παρὰ τὴν μαλακώτερα πολλάκις ἀρῶν.  
 στασῶ δ' ὀκτὼ μὲν γαυλῶς τῷ Πανὶ γάλακτος,  
 ὀκτὼ δὲ σκαφίδας μέλιτος πλέα κηρὸν ἐχοίσας.

*Lacon.*

αὐτόθε μοι ποτέρισδε, καὶ αὐτόθε βωκολιάσδεν. 60  
 τὰν σαντῷ πατέων, ἔχε τὰς δρύας· ἀλλὰ τίς ἄμμε  
 τίς κρινεῖ; αἶθ' ἐνθοὶ ποθ' ὁ βωκόλος ὧδε Λυκώπας.

*Comatas.*

οὐδὲν ἐγὼ τήνῃ ποτιδεύομαι· ἀλλὰ τὸν ἄνδρα,  
 αἱ λῆς, τὸν δρυτόμον βωσπρήσομες, ὃς τὰς ἐρέκας  
 τήνας τὰς παρὰ τὴν ξυλοχίσδεται· ἐντὶ δὲ Μόρσων. 65

*Lacon.*

βωσπρέωμες.

*Comatas.*

τὴ κάλει νυν.

*Lacon.*

ἴθ', ὦ ξένε, μικρὸν ἄκουσον  
 τεῖδ' ἐνθών. ἄμμες γὰρ ἐρίσδομες, ὅστις ἀρείων  
 βωκολιαστάς ἐντι. τὸ δ', ὦ ἡγαθέ, μήτ' ἐμέ, Μόρσων,  
 ἐν χάριτι κρίνης, μήτ' ὦν τὴν γὰ τοῦτον ὀνάσης.

*Comatas.*

ναί, ποτὶ τῶν Νυμφᾶν, Μόρσων φίλε, μήτε Κομάτα  
 τὸ πλέον ἰθύνης, μήτ' ὦν τὴν γὰ τῷδε χαρίζη. 71  
 ἄδε τοι ἂ ποίμνα τῷ Θουρίῳ ἐντὶ Σιβύρτα·  
 Εὐμάρα δὲ τὰς αἰγας ὀρῆς, φίλε, τῷ Συβαρίτα.

*Lacon.*

μή τὴν τις ἡρώτη, ποτῶ Διός, αἶτε Σιβύρτα,  
 αἶτ' ἐμόν ἐντι, κάκιστε, τὸ ποίμνιον; ὥς λάλος ἐσσί. 75

*Comatas.*

βέντισθ' οὗτος, ἐγὼ μὲν ἀλαθέα πάντ' ἀγορεύω,  
 κοῦδὲν καυχέομαι· τὸ δ' ἄγαν φιλοκέρτομος ἐσσί.

*Lacon.*

εἴα λέγ', εἴ τι λέγεις· καὶ τὸν ξένον ἐς πόλιν αὐθις  
 ζῶντ' ἄφες· ὦ Παιάν, ἡ στωμύλος ἦσθα, Κομάτα.

*Comatas.*

ταὶ Μῶσαι με φιλεῦντι πολὺν πλέον ἢ τὸν αἰοιδὸν 80  
 Δάφνιν· ἐγὼ δ' αὐταῖς χιμάρως δύο πρᾶν ποκ' ἔθυσσα.

*Lacon.*

καὶ γὰρ ἔμ' Ὀπόλλων φιλέει μέγα· καὶ καλὸν αὐτῷ  
 κριὸν ἐγὼ βόσκω. τὰ δὲ Κάρνεα καὶ δὴ ἐφέρειπει.

\* \* \* \* \*

*Comatas.*

σίττ' ἀπὸ τᾶς κοτίνω, ταὶ μηκάδες· ὦδε νέμεσθε, 100  
 ὥς τὸ κάταντες τοῦτο γεώλοφον, αἶ τε μυρῖκαι.

*Lacon.*

οὐκ ἀπὸ τᾶς δρυὸς οὗτος ὁ Κώναρος, ἃ τε Κυναίθα,  
τουτεῖ βοσκησεῖσθε ποτ' ἀντολάς, ὥς ὁ Φάλαρος;

*Comatas.*

ἐντὶ δέ μοι γαυλὸς κυπαρίσσινος, ἐντὶ δὲ κρητῆρ,  
ἔργον Πραξιτέλεος· τᾷ παιδὶ δὲ ταῦτα φυλάσσω. 105

*Lacon.*

χ' ἅμῃν ἐντὶ κύων φιλοποίμνιος, ὃς λύκος ἄγχει·  
ὃν τῷ παιδὶ δίδωμι, τὰ θηρία πάντα διώκειν.

*Comatas.*

ἀκρίδες, αἱ τὸν φραγμὸν ὑπερπηδῆτε τὸν ἁμόν,  
μή μεν λωβάσθητε τὰς ἀμπέλους· ἐντὶ γὰρ ἄβαλ.

*Lacon.*

τοὶ τέττιγες, ὀρήτε, τὸν αἰπόλον ὥς ἐρεθίσδω· 110  
οὕτω κ' ὕμμες θῆν ἐρεθίσδετε τὼς καλαμεντάς.

*Comatas.*

μισέω τὰς δασυκέρκους ἀλώπεκας, αἱ τὰ Μίκωνος  
αἰεὶ φοιτῶσαι τὰ ποθέσπερα ῥαγίζοντι.

*Lacon.*

καὶ γὰρ ἐγὼ μισέω τὼς καθάρους, οἳ, τὰ Φιλώνδα  
σῦκα κατατρώγοντες, ὑπηνέμιοι ποτέονται. 115

\* \* \* \* \*

*Comatas.*

ἤδη τις, Μόρσων, πικραίνεται· οὐχὶ παρήσθην; 120  
σκίλλας ἰὼν γραίας ἀπὸ σάματος αὐτίκα τίλλοις.

*Lacon.*

κῆγῶ μὲν κνίσδω, Μόρσων, τινά· καὶ τὸ δὲ λεύσσεις.  
ἐνθὼν τὰν κυκλάμινον ὄρουσέ νυν ἐς τὸν Ἄλευντα.

*Comatas.*

Ἰμέρα ἀνθ' ὕδατος ρεῖτω γάλα, καὶ τὸ δέ, Κρᾶθι,  
οἶνω πορφύροις, τὰ δέ τοι σία καρπὸν ἐνεΐκαι. 125

*Lacon.*

ρείτω χά Συβαρίτις ἐμὶν μέλι· καὶ τὸ πότορθρον  
ἂ παῖς ἀνθ' ὕδατος τῇ κάλπιδι κηρία βάψαι.

*Comatas.*

ταῖ μὲν ἐμαὶ κύτισόν τε καὶ αἶγilon αἶγες ἔδοντι,  
καὶ σχῖνον πατέοντι, καὶ ἐν κομάροισι κέχυνται.

*Lacon.*

ταῖσι δ' ἐμαῖς οἷεσσι πάρεστι μὲν ἂ μελίτεια 130  
φέρβεσθαι, πολλὸς δὲ καὶ ὥς ῥόδα κίσθος ἐπανθεῖ.

\* \* \* \* \*

*Comatas.*

οὐ θεμιτόν, Λάκων, ποτ' ἀηδόνα κίσσας ἐρίσδεν,  
οὐδ' ἔποπας κύκνοισι· τὸ δ', ὦ τάλαν, ἔσσι φιλεχθής·

*Morson.*

παύσασθαι κέλομαι τὸν ποιμένα. τὴν δέ, Κομάτα,  
δωρεῖται Μόρσων τὰν ἀμνίδα· καὶ τὸ δὲ θύσας  
ταῖς Νύμφαις, Μόρσωνι καλὸν κρέας αὐτίκα πέμψον. 140

*Comatas.*

πεμψῶ, ναὶ τὸν Πᾶνα. φριμάσσεο πᾶσα τραγίσκων  
νῦν ἀγέλα· κήγῶν γὰρ ἴδ' ὥς μέγα τοῦτο καχαῖῶ  
καττῶ Λάκωνος τῷ ποιμένος, ὅττι ποκ' ἤδη  
ἀνυσάμαν τὰν ἀμνόν· ἐς οὐρανὸν ἤμιν ἀλεῦμαι.  
αἶγες ἐμαὶ θαρσεῖτε κερουχίδες· αὐριον ἤμμε 145  
πάσας ἐγὼ λουσῶ Συβαρίτιδος ἐνδοθι κράνας.

\* \* \* \* \*

# Ι Δ Υ Λ Λ VI.

## *Daphnis and Damoetas.*

Δαμοίτας καὶ Δάφνις ὁ βωκόλος εἰς ἓνα χώρον  
τὰν ἀγέλαν ποκ', Ἄρατε, συνάγαγον· ἧς δ' ὁ μὲν αὐτῶν  
πυρρός, ὁ δ' ἡμιγένειος· ἐπὶ κράναν δέ τιν' ἄμφω  
ἑσδόμενοι θέρεος μέσῳ ἄματι τοιάδ' αἰδον.

[πρᾶτος δ' ἄρξατο Δάφνις, ἔπει καὶ πρᾶτος ἔρισδεν] 5

*Daphnis.*

βάλλει τοι, Πολύφαμε, τὸ ποίμνιον ἃ Γαλάτεια  
μάλοισιν, δυσέρωτα τὸν αἰπόλιον ἄνδρα καλεῦσα·  
καὶ τύ νιν οὐ ποθόρησθα τάλαν, τάλαν, ἀλλὰ κάθησαι  
ἄδέα συρίσδων. πάλιν ἄδ', ἴδε, τὰν κύνα βάλλει,  
ἃ τοι τὰν οἴων ἔπεται σκοπός· ἃ δὲ βαῦσδει 10  
εἰς ἄλα δερκομένα· τὰ δέ νιν καλὰ κύματα φαίνει  
ἄσυχᾳ καχλάζοντος ἐπ' αἰγιαλοῖο θεοίσῃ·  
φράξεο, μὴ τᾶς παιδὸς ἐπὶ κνάμαισιν ὀρούσῃ  
ἐξ ἁλὸς ἐρχομένας, κατὰ δὲ χροὰ καλὸν ἀμύξῃ.  
ἃ δὲ καὶ αὐτόθε τοι διαθρύπτεται, ὥς ἀπ' ἀκάνθας 15  
ταὶ καπυραὶ χαῖται, τὸ καλὸν θέρος ἀνίκα φρύγει·  
καὶ φεύγει φιλέοντα, καὶ οὐ φιλέοντα διώκει·  
καὶ τὸν ἀπὸ γραμμᾶς κινεῖ λίθον· ἧ γὰρ ἔρωτι  
πολλάκις, ὦ Πολύφαμε, τὰ μὴ καλὰ καλὰ πέφανται.

[τῷ δ' ἐπὶ Δαμοίτας ἀνεβάλλετο καλὸν αἰεῖδεν·] 20

*Damoetas.*

εἶδον, ναὶ τὸν Πᾶνα, τὸ ποίμνιον ἀνὶκ' ἔβαλλε,  
 κοῦ μ' ἔλαθ', οὐ τὸν ἐμὸν τὸν ἕνα γλυκύν, ᾧ ποθορῶμι  
 ἐς τέλος· αὐτὰρ ὁ μάντις ὁ Τήλεμος, ἔχθρ' ἀγορεύων,  
 ἐχθρὰ φέροιτο ποτ' οἶκον, ὅπως τεκέεσσι φυλάξῃ.  
 ἀλλὰ καὶ αὐτὸς ἐγὼ κνίσδων πάλιν οὐ ποθόρῃμι, 25  
 ἀλλ' ἄλλαν τινα φαμὶ γυναῖκ' ἔχεν· ἃ δ' αἴτιοσα  
 ζαλοῖ μ', ὦ Παιάν, καὶ τάκεται· ἐκ δὲ θαλάσσας  
 οἰστρεῖ παπταίνουσα ποτ' ἄντρα τε καὶ ποτὶ ποίμνας.  
 σίξα δ' ὑλακτεῖν νιν καὶ τῇ κυνί· καὶ γάρ, ὅκ' ἦρων  
 αὐτὰς, ἐκνυζᾶτο ποτ' ἰσχία ῥύγχος ἔχουσα. 30  
 ταῦτα δ' ἴσως ἐσορεῦσα ποιεῦντά με πολλάκι πεμψεῖ  
 ἄγγελον. αὐτὰρ ἐγὼ κλαξῶ θύρας, ἔστε κ' ὁμόσση  
 αὐτά μοι στορέσειν καλὰ δέμνια τᾶσδ' ἐπὶ νάσω.  
 καὶ γάρ θην οὐδ' εἶδος ἔχω κακόν, ὥς με λέγοντι.  
 ἧ γὰρ πρὸν ἐς πόντον ἐσέβλεπον, (ἧς δὲ γαλάνα) 35  
 καὶ καλὰ μὲν τὰ γένεια, καλὰ δ' ἐμὴν ἃ μία κώρα  
 (ὥς παρ' ἐμὴν κέκριται) κατεφαίνετο· τῶν δέ τ' ὀδόντων  
 λευκοτέραν αὐγὰν Παρίας ὑπέφαινε λίθιοι.  
 ὥς μὴ βασκανθῶ δέ, τρὶς εἰς ἐμὸν ἔπτυσσα κόλπον.  
 ταῦτα γὰρ ἃ γραῖα με Κοτυτταρὶς ἐξεδίδαξεν. 40  
 τόσσ' εἰπὼν τὸν Δάφνιν ὁ Δαμοίτας ἐφίλασε·  
 χῶ μὲν τῷ σύριγγ', ὁ δὲ τῷ καλὸν αὐλὸν ἔδωκεν.  
 αὔλει Δαμοίτας, σύρισδε δὲ Δάφνις ὁ βώτας·  
 ὠρχεῦντ' ἐν μαλακᾷ ται πόρτιες αὐτίκα ποῖα·  
 νίκη μὲν οὐδαλλος, ἀνάστατοι δ' ἐγένοντο. 45

## I D Y L L VII.

### *Simichidas and Lycidas.*

Ἦς χρόνος ἀνέκ' ἐγὼ τε καὶ Εὐκριτος ἐς τὸν Ἄλυντα  
 εἶρπομες ἐκ πόλιος· σὺν δὲ τρίτος ἄμμιν Ἀμύντας·  
 τῇ Διοῖ γὰρ ἔτευχε θαλύσια καὶ Φρασίδαμος  
 κἀντιγένης, δύο τέκνα Λυκώπεος· εἴ τί περ ἐσθλὸν  
 χαῶν τῶν ἐπάνωθεν, ἀπὸ Κλυτίας δὲ καὶ αὐτῷ 5  
 Χάλκωνος, Βούρινναν ὅς ἐκ ποδὸς ἄνυσσε κρᾶναν,  
 εὖ ἐνερεισάμενος πέτρᾳ γόνυ· ταὶ δὲ παρ' αὐτὰν  
 αἵγειροι πετέλαι τε ἐϋσκιον ἄλσος ἔφαινον,  
 χλωροῖσιν πετάλοισι κατηρεφέες κομόωσαι.  
 κοῦπω τὰν μεσάταν ὁδὸν ἄνομες, οὐδὲ τὸ σᾶμα 10  
 ἁμῶν τῷ Βρασίλᾳ κατεφαίνετο· καὶ τιν' ὁδίταν  
 ἐσθλὸν σὺν Μοίσαισι Κυδωνικὸν εὖρομες ἄνδρα,  
 ὄνομα μὲν Λυκίδα, ἧς δ' αἰπόλος· οὐδέ κέ τίς μιν  
 ἡγνόησεν ἰδὼν, ἐπεὶ αἰπόλῳ ἔξοχ' ἐφίκει.  
 ἐκ μὲν γὰρ λασίῳ δασύτριχος εἶχε τράγοιο 15  
 κνακὸν δέρμ' ὥμοισι, νέας ταμίσοιο ποτόσδον·  
 ἀμφὶ δέ οἱ στήθεσσι γέρων ἐσφίγγετο πέπλος  
 ζωστήρι πλακερῷ· ῥοικὰν δ' ἔχεν ἀγριελαῖω  
 δεξιτερᾷ κορύναν, καὶ μ' ἀτρέμας εἶπε σεσαρῶς  
 ὄμματι μειδιῶντι, γέλως δέ οἱ εἶχετο χεῖλες· 20  
 Σμιχίδα, πᾶ δὴ τὸ μεταμέριον πόδας ἔλκεις,



ἀνίκα δὴ καὶ σαῦρος ἐφ' αἵμασιαῖσι καθεύδει,  
 οὐδ' ἐπιτυμβίδιοι κορυδαλλίδες ἡλαίνονται;  
 ἢ μετὰ δαῖτα κλητὸς ἐπέγγει; ἢ τινος ἀστῶν  
 λανὸν ἐπιθρώσκει; ὥς τευ ποσὶ νισσομένοιο 25  
 πᾶσα λίθος πταίοισα ποτ' ἀρβυλλίδεσσι ἀεῖδει.  
 τὸν δ' ἐγὼ ἀμείφθην· Λυκίδα φίλε, φαντὶ τὸ πάντες  
 συρίκταν ἔμεναι μέγ' ὑπείροχον ἔν τε νομεῦσιν  
 ἔν τ' ἀμητήρεσσι· τὸ δὴ μάλα θυμὸν λαίνει  
 ἀμέτερον· καὶ τοι, κατ' ἔμδον νόον, ἰσοφαρίσδεν 30  
 ἔλπομαι· ἃ δ' ὁδὸς ἄδε Θαλυσίας. ἢ γὰρ ἑταῖροι  
 ἀνέρες εὐπέπλω Δαμάτερι δαῖτα τελεῦντι,  
 ὀλβω ἀπαρχόμενοι· μάλα γὰρ σφισι πλοῖνι μέτρῳ  
 ἃ δαίμων εὐκριθὼν ἀνεπλήρωσεν ἁλῶν.  
 ἀλλ' ἄγε δὴ, (ξυνὰ γὰρ ὁδός, ξυνὰ δὲ καὶ ἰός) 35  
 βωκολιασδόμεσθα· τάχ' ὥτερος ἄλλον ὄνασεῖ.  
 καὶ γὰρ ἐγὼ Μοισᾶν καπυρὸν στόμα, κῆμὲ λέγοντι  
 πάντες ἀοιδὸν ἄριστον· ἐγὼ δέ τις οὐ ταχυπειθήs,  
 οὐ Δᾶν· οὐ γάρ πω, κατ' ἔμδον νόον, οὔτε τὸν ἐσθλὸν  
 Σικελίδαν νίκημι τὸν ἐκ Σάμῳ, οὔτε Φιλητᾶν, 40  
 ἀεῖδων, βάτραχος δὲ ποτ' ἀκρίδας ὥς τις ἐρίσδω.  
 ὥς ἐφάμαν ἐπίταδες· ὃ δ' αἰπόλος, ἄδν γελάσας,  
 τάν τοι, ἔφα, κορύναν δωρύττομαι, οὐνεκεν ἐσσι  
 πᾶν ἐπ' ἀλαθείᾳ πεπλασμένον ἐκ Διὸς ἔρνος.  
 ὥς μοι καὶ τέκτων μέγ' ἀπέχθεται, ὅστις ἐρευνῇ 45  
 ἴσον ὄρευσ κορυφῇ τελέσαι δόμον Ὀρομέδοντος,  
 καὶ Μοισᾶν ὄρνιχες, ὅσοι, ποτὶ Χίον ἀοιδὸν  
 ἀντία κοκκύζοντες, ἐτώσια μοχθίζοντι.  
 ἀλλ' ἄγε, βωκολικᾶς ταχέως ἀρχώμεθ' ἀοιδᾶς,  
 Σιμιχίδα· κῆγ' ἄν, ὄρη φίλος, εἴ τοι ἀρέσκει 50  
 τοῦθ' ὃ, τι πρῶν

απα.

ἔσsetai Ἀγεάνακτι καλὸς πλὸς ἐς Μιτυλάναν,  
 ᾗ ᾤταν ἔφ' ἐσπερίοις ἐρίφοις νότος ὑγρὰ διώκη  
 κύματα, χώριον ὅτ' ἐπ' Ὀκεανῷ πόδας ἴσχη,  
 αἶκεν τὸν Λυκίδαν ὀπτεύμενον ἐξ Ἀφροδίτας 55  
 ῥύσσηται· θερμὸς γὰρ ἔρως αὐτῷ με καταίθει·  
 χάλκυνες στορεσεῦντι τὰ κύματα, τάν τε θάλασσαν,  
 τόν τε νότον, τόν τ' εὖρον, ὃς ἔσχατα φυκία κινεῖ·  
 ἀλκύνες, γλαυκαῖς Νηρηῖσι ταῖ τε μάλιστα  
 ὀρνίχων ἐφίλαθεν, ὅσαις τέ περ ἐξ ἁλὸς ἄγρα. 60  
 Ἀγεάνακτι πλόον διζήμενῳ ἐς Μιτυλάναν  
 ὦρια πάντα γένοιτο, καὶ εὖπλοον ὄρμον ἴκοιτο.  
 κήγῳ τήνῳ κατ' ἄμαρ ἀνήθιον ἢ ῥοδόεντα  
 ἢ καὶ λευκοῖων στέφανον περὶ κρατὶ φυλάσσω  
 τὸν πτελεατικὸν οἶνον ἀπὸ κρητῆρος ἀφυξῶ, 65  
 πὰρ πυρὶ κεκλιμένος· κύαμον δέ τις ἐν πυρὶ φρυξεί,  
 χ' ἂ στίβας ἐσσεῖται πεπυκασμένα ἔστ' ἐπὶ πᾶχυν  
 κνύζῃ τ' ἀσφοδέλῳ τε πολυγνάμπῳ τε σελίνῳ.  
 καὶ πίομαι μαλακῶς, μεμναμένος Ἀγεάνακτος,  
 αὐταῖς ἐν κυλίκεσσι καὶ ἐς τρύγα χεῖλος ἐρεῖδων. 70  
 αὐλησεῦντι δέ μοι δύο ποιμένες· εἷς μὲν, Ἀχαρνεύς·  
 εἷς δέ, Λυκωπίτας· ὁ δὲ Τίτυρος ἐγγύθεν ἄσει,  
 ὥς ποκα τὰς Ξενέας ἠράσσατο Δάφνις ὁ βώτας,  
 χ' ὥς ὄρος ἀμφεδονεῖτο, καὶ ὥς ὀρνεύς αὐτὸν ἐθρήνευν,  
 Ἰμέρα αἶτε φύοντι παρ' ὄχθαισιν ποταμοῖο, 75  
 εὔτε χιῶν ὥς τις κατετάκετο μακρὸν ὑφ' Αἰμον,  
 ἢ Ἀθῶ, ἢ Ῥοδόπαν, ἢ Καύκασον ἐσχατόντα.  
 ἄσει δ' ὥς ποκ' ἔδεκτο τὸν αἰπόλον εὐρέα λάρναξ  
 ζῶν ἰόντα, κακαῖσιν ἀτασθαλῆαισιν ἄνακτος·  
 ὥς τέ νιν αἰ σιμαὶ λειμωνόθε φέρβον ἰοῖσαι 80  
 κέδρον ἐς ἀδείαν μαλακοῖς ἄνθεσσι μέλισσαι,

οὐνεκά οἱ γλυκὺ Μοῖσα κατὰ στόματος χέε νέκταρ.  
 ὦ μακαριστὲ Κομάτα, τὺ θὴν τάδε τερπνὰ πεπόνθεις,  
 καὶ τὺ κατεκλάσθης ἐς λάρνακα, καὶ τύ, μελισσᾶν  
 κηρία φερβόμενος, ἔτος ὥριον ἐξεπόνασας. 85  
 αἶθ' ἐπ' ἐμεῦ ζωοῖς ἐναρίθμιος ὠφελος ἦμεν,  
 ὥς τοι ἐγὼν ἐνόμενον ἀν' ὥρεα τὰς καλὰς αἰγας,  
 φωνᾶς εἰσαΐων· τὺ δ' ὑπὸ δρυσὶν ἢ ὑπὸ πεύκαις  
 ἀδὺ μελίσδόμενος κατακέκλισο, θεῖε Κομάτα.

\* \* \* \* \*

χῶ μὲν, ἀποκλίνας ἐπ' ἀριστερά, τὰν ἐπὶ Πύζας 130  
 εἶρφ' ὁδόν· αὐτὰρ ἐγὼ τε καὶ Εὐκριτος ἐς Φρασιδάμῳ  
 στραφθέντες, χῶ καλὸς Ἀμύντιχος, ἐν τε βαθείαις  
 ἀδείας σχίνοιο χαμευνίσιν ἐκλίνθημες,  
 ἐν τε νεοτμάτοισι γεγαθότες οἰναρέοισι.  
 πολλαὶ δ' ἄμμιν ὑπερθε κατὰ κρατὸς δονέοντο 135  
 αἴγειροι πετέλαι τε· τὸ δ' ἐγγύθεν ἱερὸν ὕδωρ  
 Νυμφᾶν ἐξ ἄντροιο κατειβόμενον κελάρυσδε.  
 τοὶ δὲ ποτὶ σκιεραῖς ὁροδαμνίσιν αἰθαλίωνες  
 τέττιγες λαλαγεῦντες ἔχον πόνον· ἃ δ' ὀλολυγῶν  
 τηλόθεν ἐν πυκινῇσι βάτων τρύζεσκεν ἀκάνθαις. 140  
 αἶδον κόρυδοι καὶ ἀκανθίδες, ἔστενε τρυγῶν·  
 πωτῶντο ξουθαὶ περὶ πίδακας ἀμφὶ μέλισσαι.  
 πάντ' ὥσδεν θέρεος μάλα πίνονος, ὥσδε δ' ὀπώρας.  
 ὄχναι μὲν πᾶρ ποθσί, παρὰ πλευρήσι δὲ μᾶλα  
 δαφυλέως ἀμῖν ἐκυλίνδeto· τοὶ δ' ἐκέχυντο 145  
 ὄρπακες βραβύλοισι καταβρίθοντες ἔρασδε·  
 τετράενες δὲ πίθων ἀπελύετο κρατὸς ἀλειφαρ.  
 Νύμφαι Κασταλίδες Παρνάσιον αἶπος ἔχουσιναι,  
 ἀρά γέ πα τοιόνδε Φόλῳ κατὰ λάϊνον ἄντρον  
 κρητῆρ' Ἑρακλῆϊ γέρων ἐστάσατο Χείρων; 150

ἄρά γέ πα τήνων τὸν ποιμένα τὸν ποτ' Ἀνάπῳ  
 τὸν κρατερὸν Πολύφαιον, ὃς ὥρεσι νῆας ἔβαλλε,  
 τοῖον νέκταρ ἔπεισε κατ' αὔλια ποσσὶ χορεύσαι,  
 οἷον δὴ τόκα πῶμα διεκρανώσατε, Νύμφαι,  
 βωμῷ παρ Δάματρος ἁλωάδος; ἃς ἐπὶ σωρῷ  
 αὔτις ἐγὼ πάζαιμι μέγα πτύον· ἃ δὲ γελάσσαι,  
 δράγματα καὶ μάκωνας ἐν ἀμφοτέραισιν ἔχοισα.

## Ι Δ Υ Λ Λ VIII.

### *Daphnis and Menalcas.*

Δάφνιδι τῷ χαρίεντι συνήντετο βωκολέοντι  
μᾶλα νέμων, ὥς φαντί, κατ' ὥρεα μακρὰ Μενάλκας.  
ἄμφω τῷ γ' ἦτην πυρροτρέχω, ἄμφω ἀνάβω,  
ἄμφω συρίσδεν δεδαημένω, ἄμφω αἰίδεν.  
πρᾶτος δ' ὦν ποτὶ Δάφνιν ἰδὼν ἀγόρευε Μενάλκας· 5

*Menalcas.*

μνηστῶν ἐπλόρε βοῶν Δάφνι, λῆς μοι αἰεῖσαι;  
φαμί τυ νικασεῖν ὅσσον θέλω αὐτὸς αἰίδων.  
τὸν δ' ἄρα χῶ Δάφνις τοιῶδ' ἀπαμείβετο μύθῳ·

*Daphnis.*

ποιμᾶν εἰροπόκων δῖων, συρικτὰ Μενάλκα,  
οὔποτε νικασεῖς μ', οὐδ' εἴτι πάθois τύ γ' αἰίδων. 10

*Menalcas.*

χρήσδεις ὦν ἐσιδεῖν, χρήσδεις καταθεῖναι ἄεθλον;

*Daphnis.*

χρήσδω τοῦτ' ἐσιδεῖν, χρήσδω καταθεῖναι ἄεθλον.

*Menalcas.*

ἀλλὰ τί θησεύμεσθ', ὃ κεν ἀμῶν ἄρκιον εἴη;

*Daphnis.*

μόσχον ἐγὼ θησῶ· τὸ δὲ θές γ' ἰσομάτορα ἀμνόν.

*Menalcas.*

οὐ θησῶ ποκα ἄμνον, ἐπεὶ χαλεπός θ' ὁ πατήρ μεν 15  
 χ' ἂ μάτηρ· τὰ δὲ μᾶλα ποθέσπερα πάντ' ἀριθμεῦντι.

*Daphnis.*

ἀλλὰ τί μὲν θησεῖς; τί δὲ τὸ πλέον ἐξεῖ ὁ νικῶν;

*Menalcas.*

σύριγγ', ἂν ἐποίησα, καλὰν ἔχω ἐννεάφωνον,  
 λευκὸν καρὸν ἔχουσιν, ἴσον κάτω, ἴσον ἄνωθεν·  
 ταύταν κατθείην· τὰ δὲ τῷ πατρὸς οὐ καταθήσω. 20

*Daphnis.*

ἦ μὲν τοι κήγῳ σύριγγ' ἔχω ἐννεάφωνον,  
 λευκὸν καρὸν ἔχουσιν, ἴσον κάτω, ἴσον ἄνωθεν.  
 πρῶαν νιν συνέπαξ'· ἔτι καὶ τὸν δάκτυλον ἀλγῶ  
 τοῦτον, ἐπεὶ κάλαμός γε διασχισθεὶς διέτμαξεν.  
 ἀλλὰ τίς ἄμμε κρινεῖ; τίς ἐπάκοος ἔσσεται ἀμέων; 25

*Menalcas.*

τῆνόν πως ἐνταῦθα τὸν αἰπόλον ἦν καλέσωμες,  
 ᾧ ποτὶ ταῖς ἐρίφοις ὁ κύων ὁ φαλαρὸς ὕλακτεῖ.  
 χ' οἱ μὲν παῖδες ἄϋσαν, ὁ δ' αἰπόλος ἦνθ' ἐπακούσας·  
 χ' οἱ μὲν παῖδες ᾄδουν, ὁ δ' αἰπόλος ἦθελε κρίναι.  
 [πρῶτος δ' ὦν ᾄδει λαχὼν ἱὺκτὰ Μενάλκας· 30  
 εἶτα δ' ἀμοιβαίην ὑπελάμβανε Δάφνις ἀοιδὰν  
 βωκολικάν. οὕτω δὲ Μενάλκας ἄρξατο πρῶτος·]

*Menalcas.*

ἄγκεα καὶ ποταμοί, θεῖον γένος, αἶ τι Μενάλκας  
 πᾶ ποχ' ὁ συρικτὰς προσφιλεὲς ᾄσε μέλος,  
 βόσκοιτ' ἐκ ψυχᾶς τάσδ' ἀμνίδας· ἦν δέ ποκ' ἔνθη 35  
 Δάφνις ἔχων δαμάλας, μηδὲν ἔλασσον ἔχοι.

*Daphnis.*

κρᾶναι καὶ βοτάναι, γλυκερὸν φυτόν, αἴπερ ὁμοῖον  
 μουσίσδει Δάφνις ταῖσιν ἀηδούσιν,

τοῦτο τὸ βοσκόλιον πιαίνετε· κῆν τι Μενάλκας  
τεῖδ' ἀγάγη, χαίρων ἄφθονα πάντα νέμοι. 40

*Menalcas.*

ἔνθ' οἷς, ἔνθ' αἶγες διδυματοκοί, ἔνθα μέλισσαι  
σμάνεα πληροῦσιν, χαί δρῦες ὑψίτεραι,  
ἔνθ' ὁ καλὸς Μίλων βαίνει ποσίν· αἱ δ' ἂν ἀφέρπη,  
χῶ ποιμᾶν ξηρὸς τηνόθι χ' αἱ βοτάναι.

*Daphnis.*

παντᾷ ἔαρ, παντᾷ δὲ νομοί, παντᾷ δὲ γάλακτος 45  
οὔθατα πλήθουσιν, καὶ τὰ νέα τρέφεται,  
ἔνθα καλὰ Ναῖς ἐπινίσσεται· αἱ δ' ἂν ἀφέρπη,  
χῶ τὰς βῶς βόσκων χ' αἱ βόες αὐότεραι.

*Menalcas.*

ὦ τράγε, τῶν λευκῶν αἰγῶν ἄνερ, ὦ βάθος ὕλας  
μυρίον—ὦ σιμαὶ δεῦτ' ἐφ' ὕδωρ ἔριφοι— 50  
ἐν τήνῃ γὰρ τῆνος, ἴθ' ὦ κόλῃ, καὶ λέγε· Μίλων,  
ὁ Πρωτεὺς φῶκας, καὶ θεὸς ὦν, ἔνεμε.  
μή μοι γᾶν Πέλοπος, μή μοι χρύσεια τάλαντα  
εἶη ἔχειν, μηδὲ πρόσθε θέειν ἀνέμων·  
ἀλλ' ὑπὸ τῇ πέτρᾳ τῇδ' ἄσομαι ἀγκὰς ἔχων τυ, 55  
σύννομα μᾶλ' ἔσορῶν τὰν Σικελᾶν ἐς ἅλα.

*Daphnis.*

δένδρεσι μὲν χειμῶν φοβερὸν κακόν, ὕδασι δ' αὐχμός,  
ὄρισιν δ' ὕσπλαγξ, ἀγροτέροις δὲ λῶα·  
ἀνδρὶ δὲ παρθενικᾷς ἀπαλᾷς πόθος. ὦ πάτερ, ὦ Ζεῦ,  
οὐ μόνος ἡράσθην· καὶ τὸ γυναικοφίλας. 60

\* \* \* \* \*

ταῦτα μὲν ὦν δι' ἀμοιβαίων οἱ παῖδες ἔεισαν.  
τὰρ πυμάταν δ' ᾧδαν οὕτως ἐξᾶρχε Μενάλκας·

*Menalcas.*

Φεῖδεν τᾶν ἐρίφων, φεῖδεν, λύκε, τῶν τοκάδων μεν,  
 μηδ' ἀδίκει μ', ὅτι μικκὸς ἔων πολλαῖσιν ὁμαρτέω.  
 ὦ Λάμπουρε κύων, οὕτω βαθύς ὕπνος ἔχει τυ; 65  
 οὐ χρὴ κοιμᾶσθαι βαθέως σὺν παιδὶ νέμοντα.  
 ταὶ δ' οἷες, μηδ' ὕμμες ὀκνεῖθ' ἀπαλᾶς κορέσασθαι  
 ποίας· οὔτι καμείσθ', ὅκκα πάλιν ἄδε φύηται·  
 σίττα νέμεσθε, νέμεσθε· τὰ δ' οὔθата πλήσατε πᾶσαι,  
 ὥς τὸ μὲν ὥρνες ἔχωντι, τὸ δ' ἐς ταλάρως ἀπόθωμαι. 70  
 [δεύτερος αὖ Δάφνις λιγυρῶς ἀνεβάλλετ' ἀεῖδεν.]

*Daphnis.*

\* \* \* \* \*

*Menalcas.*

\* \* \* \* \*

*Daphnis.*

κάμει γὰρ ἐκ τῶντρω σύνοφρυς κόρα ἐχθρὸς ἰδοῖσα  
 τὰς δαμάλας παρελεύντα, καλὸν καλὸν ἦμες ἔφασκεν·  
 οὐ μὰν οὐδὲ λόγων ἐκρίθην ἀπο τὸν πικρὸν αὐτῇ,  
 ἀλλὰ κάτω βλέψας τὰν ἀμετέραν ὁδὸν εἶρπον. 75  
 [ἀδεῖ' ἅ φωνὰ τᾶς πόρτιος, ἀδὺν τὸ πνεῦμα·  
 ἀδὺν δὲ χά μόνσχος γαρύεται, ἀδὺν δὲ χ' ἅ βῶς,  
 ἀδὺν δὲ τῷ θέρεος παρ' ὕδωρ ῥέον αἰθριοκοιτῆν.  
 τῇ δρυὶ ταὶ βάλανοι κόσμος, τῇ μαλιδι μᾶλα·  
 τῇ βοῖ δ' ἅ μόνσχος, τῷ βωκόλῳ αἱ βόες αὐταί.] 80  
 ὧς οἱ παῖδες ἔεισαν, ὁ δ' αἰπόλος ᾧδ' ἀγόρευεν·

*Airolas.*

ἀδύ τι τὸ στόμα τοι, καὶ ἐφίμερος, ὦ Δάφνι, φωνά·  
 κρέσσον μελπομένῳ τεῦ ἀκουέμεν ἢ μέλι λείχεν.  
 λάσδεο τὰς σύριγγας· ἐνίκησας γὰρ ἔειδων.



αἰ δέ τι λῆς με καὶ αὐτὸν ἅμ' αἰπολέοντα διδάξαι, 85  
 τήναν τὰν μιτύλαν δωσῶ τὰ διδασκρά τοι αἶγα,  
 ἅτις ὑπὲρ κεφαλᾶς αἰεὶ τὸν ἀμολγέα πληροῖ.

ὥς μὲν ὁ παῖς ἐχάρη, καὶ ἀνάλατο, καὶ πλατάγησε  
 νικήσας· οὕτως ἐπὶ ματέρα νεβρὸς ἄλοιτο.

ὥς δὲ κατεσμήχθη καὶ ἀνετράπετο φρένα λύπα, 90  
 ὥτερος· οὕτω κα νύμφα γαμεθεῖς' ἀκάχοιτο.

κῆκ τούτῳ Δάφνις παρὰ ποιμέσι πρῶτος ἐγεντο,  
 καὶ νύμφαν, ἄκρηβος ἐὼν ἔτι, Ναῖδα γάμεν.

# IDYLL IX.

## *Daphnis and Menalcas.*

Βωκολιάσδεο, Δάφνι· τὸ δ' ὥδᾱς ἄρχεο πρᾶτος,  
 ὥδᾱς ἄρχεο πρᾶτος, ἐφαψάσθω δὲ Μενάλκας,  
 μόςχος βωσὶν ὑφέντες, ὑπὸ στείραισι δὲ ταύρωσ.  
 χ' οἱ μὲν ἀμᾶ βόσκειντο, καὶ ἐν φύλλοισι πλανῶντο,  
 μηδὲν ἀτιμαγεῦντες· ἐμὶν δὲ τὸ βωκολιάσδεο 5  
 [ἔμπροθεν· ἄλλοθε δ' αὖτις ὑποκρίνοιτο Μενάλκας.]

*Daphnis.*

ἄδῃ μὲν ἂ μόςχος γαρύεται, ἄδῃ δὲ χά βῶς,  
 ἄδῃ δὲ χά σῦριγξ, χά βωκόλος· ἄδῃ δὲ κήγῳ.  
 ἐντὶ δέ μοι παρ' ὕδωρ ψυχρὸν στιβάς· ἐν δὲ νένασται  
 λευκάμ ἐκ δαμαλᾶν καλὰ δέρματα, τάς μοι ἀπάσας 10  
 λίσσ' κόμαρον τρωγοῖσας ἀπὸ σκοπιᾶς ἐτίναξε.  
 τῷ δὲ θέρευσ φρύγοντος ἐγὼ τόσσον μελεδαίνω,  
 ὅσσον ἐρώντ' πατρὸς μύθων ἢ ματρὸς ἀκούειν.

οὕτω Δάφνις ἄεισεν ἐμὶν· οὕτω δὲ Μενάλκας·

*Menalcas.*

Αἴτνα μᾶτερ ἐμά, κήγῳ καλὸν ἄντρον ἐνοικέω 15  
 κοίλαις ἐν πέτραισιν· ἔχω δέ τοι ὅσ' ἐν ὀνείρῳ  
 φαίνονται, πολλὰς μὲν οἷς, πολλὰ δὲ χιμαῖρας·  
 ὧν μοι πρὸς κεφαλῇ καὶ παρ ποσὶ κῶεα κείνται.  
 ἐν πυρὶ δὲ δρυῖν φ' χορία ζέει, ἐν πυρὶ δ' αὖθις

φαγοὶ χειμαίνοντος· ἔχω δέ τοι οὐδ' ὅσον ὥραν 20  
 χείματος, ἢ ὀνυφδὸς καρύων, ἀμύλοιο παρόντος.

τοῖς μὲν ἐπεπλατάγησα, καὶ αὐτίκα δῶρον ἔδωκα,  
 Δάφνιδι μὲν κορύναν, τάν μοι πατὴρ ἐτραφεν ἀγρός,  
 αὐτοφυῆ, τὰν οὐδ' ἂν ἴσως μωμάσατο τέκτων·

τῇνυ δὲ στρόμβω καλὸν ὄστρακον, οὗ κρέας αὐτὸς 25  
 σιτήθην, πέτραισιν ἐν Ἑκκαρικαῖσι δοκεύσας,  
 πέντε ταμῶν πέντ' οὔσιν· ὁ δ' ἐγκαναχήσατο κόχλῳ.  
 βωκολικαὶ Μῶσαι, μάλα χαίρετε, φαίνετε δ' ῥῶδαν,  
 τάν ποκ' ἐγὼ τήνοισι παρὼν αἶεσα νομεῦσι·

μήποτ' ἐπὶ γλώσσας ἄκρας ὀλοφυγδόνα φύσω. 30

(τέττιξ μὲν τέττιγι φίλος, μύρμακι δὲ μύρμαξ,  
 ἱρηκες δ' ἱρηξιν· ἐμὴν δ' ἂ Μῶσα καὶ ῥῶδά.)

τᾶς μοι πᾶς εἴη πλείους δόμος· οὔτε γὰρ ὕπνος,  
 οὔτ' ἔαρ ἐξαπίνας γλυκερώτερον, οὔτε μελίσσαις  
 ἄνθεα, ὅσπον ἐμὴν Μῶσαι φίλαι· οὐδ' ἂν ὀρεῦντι 35  
 γαθεῦσαι, τῶς δ' οὔτι ποτὶ δαλήσατο Κίρκα.

## IDYLL X.

### *Battus and Milo.*

*Milo.*

Ἔργατίνα βουκαῖε, τί νῦν, ῥῆξυρέ, πεπόνθεις; <sup>'</sup>  
οὔτε τὸν ὄγμον ἄγειν ὀρθὸν δύνα, ὥς τοπρίν ἄγες,  
οὔθ' ἅμα λαιοτομεῖς τῷ πλατίον, ἀλλ' ὑπολείπῃ,  
ὥσπερ ὅς ποίμνας, τὰς τὸν πόδα κάκτος ἔτυψεν.  
ποῖός τις δέιλαν τε καὶ ἐκ μέσω ἄματος ἐσσή, 5  
ὃς νῦν ἀρχομένω τᾶς αὐλακος οὐκ ἀποτρώγεις;

*Battus.*

Μίλων ὄψαμᾶτα, πέτρας ἀπόκομ' ἀτεράμνω,  
οὐδαμά τοι συνέβα ποθέσαι τινὰ τῶν ἀπεόντων;

*Milo.*

οὐδαμά. τίς δὲ πόθος τῶν ἔκτοθεν ἐργάτᾳ ἀνδρί;

*Battus.*

οὐδαμά νυν συνέβα τοι ἀγρυνήσαι δι' ἔρωτα; 10

*Milo.*

μηδέ γε συμβαίῃ χαλεπὸν χορίῳ κύνα γεῦσαι.

*Battus.*

ἀλλ' ἐγώ, ὦ Μίλων, ἔραμαι σχεδὸν ἐνδεκαταῖος.

*Milo.*

ἐκ πίθω ἀντλεῖς δῆλον· ἐγὼ δ' ἔχω οὐδ' ἄλις ὄξος.

*Battus.*

τοιγάρτοι πρὸ θυρᾶν μεν ἀπὸ σπύρω ἄσκαλα πάντα.

Milo.

τίς δέ τυ τῶν παίδων λυμάνεται;

Battus.

ἂ Πολυβότα, 15

ἂ πρὸν ἀμώντεσσι παρ' Ἰπποκίωνι ποταύλει.

Milo.

εὔρε θεὸς τὸν ἀλιτρόν· ἔχεις πάλαι ὦν ἐπεθύμεις.  
μάντις τοι τὰν νύκτα χροίζεται ἂ καλαμαία.

Battus.

μωμᾶσθαι μ' ἄρχη τύ· τυφλὸς δ' οὐκ αὐτὸς ὁ Πλουῦτος,  
ἀλλὰ καὶ ὠφρόντιστος Ἔρως. μηδὲν μέγα μυθεῖ. 20

Milo.

οὐ μέγα μυθεῖμαι· τὸ μόνον κατὰβαλλε τὸ λαῖον,  
καὶ τι κόρας φιλικὸν μέλος ἀμβάλεν· ἄδιον οὕτως  
ἐργαζῇ· καὶ μὰν πρότερόν ποκα μουσικὸς ἦσθα.

Battus.

Μῶσαι Πιερίδες, συναείσατε τὰν ραδιανὰ μοι  
παῖδ'· ὦν γάρ χ' ἀψήσθε, θεαί, καλὰ πάντα ποιεῖτε.

Βομβύκα χαρίεσσα, Σύραν καλέοντί τυ πάντες, 26  
ἰσχνάν, ἀλιόκαυστον· ἐγὼ δὲ μόνος μελίχλωρον.  
καὶ τὸ ἴον μέλαν ἐντί, καὶ ἂ γραπτὰ ὑάκινθος· *ἴσταν*  
ἀλλ' ἔμπας ἐν τοῖς στεφάνοις τὰ πρῶτα λέγονται.  
ἂ αἰξ τὸν *ἀνερ* κύτισον, ὁ λύκος τὰν αἶγα διώκει, 30  
ἂ γέρανος τῶροτρον· ἐγὼ δ' ἐπὶ τὴν μεμάνημαι.  
αἶθε μοι ἥς ὅσσα Κροῖσόν ποκα φαντὶ πεπᾶσθαι,  
χρῦσεσι ἀμφότεροί κ' ἀνεκείμεθα τῇ Ἀφροδίτῃ·  
τὼς αὐλὼς μὲν ἔχοισα, καὶ ἡ ῥόδον, ἡ τῦγε μᾶλον,  
σχῆμα δ' ἐγὼ καὶ καινὰς ἐπ' ἀμφοτέροισιν ἀμύκλας. 35  
Βομβύκα χαρίεσσ', οἱ μὲν πόδες ἀστράγαλοι τεύς,  
ἂ φωνὰ δὲ τρύχνος· τὸν μὰν τρόπον οὐκ ἔχω εἰπεῖν.

Μίλο.

ἥ καλὰς ἄμμε ποιῶν ἐλελήθει βῶκος αἰοιδάς·  
ὥς εὖ τὰν ἰδέαν τὰς ἁρμονίας ἐμέτρησεν.

ὦ μοι τῷ πῶγωνος, ὃν ἀλιθίως ἀνέφρσα.

40

*βαλ* θᾶσαι δὴ καὶ ταῦτα τὰ τῷ θεῷ *Λυτίερσα*·

Δάματερ πολύκαρπε, πολύσταχυ, τοῦτο τὸ λαῖον

εὐεργόν τ' εἴη καὶ κάρπιμον ὅττι μάλιστα.

*βινδ* σφίγγετ', *μυζιν* ἀμαλλοδέται, τὰ δράγματα, μὴ παριῶν τις  
εἴπη· σύκινοι ἄνδρες, ἀπώλετο χ' οὗτος ὁ μισθός. 45

ἔς βορέην ἄνεμον τὰς κόρθυος ἅ τομὰ ἔμμι

ἥ ζέφυρον βλέπέτω· πιαίνεται ὁ στάχυς οὕτως.

οἴτοιον ἀλοιῶντας φεύγειν τὸ μεσαμβρινὸν ὕπνον·

ἐκ καλάμας ἀχύρον τελέθει *μυζιν* τήμοσδε μάλιστα.

ἄρχεσθαι δ' ἀμῶντας ἐγειρομένῳ κορυδαλλῷ, *αλ* 50

καὶ λήγειν εὐδοντος· ἐλινῦσαι δὲ τὸ καῦμα.

εὐκτὸς ὁ τῷ βατράχῳ, παῖδες, βίος· οὐ μελεδαίνει

τὸν τὸ πιεῖν ἐγχεῦντα· πάρεστι γὰρ ἀφθονον αὐτῷ.

κάλλιον, ὧ' πιμελητὰ φιλάργυρε, τὸν φακὸν ἔψειν·

μὴ 'πιτάμης τὰν χεῖρα καταπρίων τὸ κύμινον. 55

ταῦτα χρή μοχθεύοντας ἐν ἀλίῳ ἄνδρας αἰίδεν·

τὸν δὲ τεόν, βουκαῖε, πρέπει λιμηρὸν ἔρωτα

μυθίσδεν τᾷ ματρὶ κατ' εὐνὰν ὀρθρενοίσq.

## ID·YLL XI.

### *Polyphemus to Galatea.*

Οὐδὲν ποττὸν ἔρωτα πεφύκει φάρμακον ἄλλο,  
 Νικία, οὐτ' ἔγκριστον, ἐμὶν δοκεῖ, οὐτ' ἐπίπαστον,  
 ἢ ταῖ Πιερίδες· κούφον δέ τι τοῦτο καὶ ἄδὺ  
 γίνετ' ἐπ' ἀνθρώποις· εὐρὴν δ' οὐ ῥάδιον ἐντί.  
 γινώσκειν δ' οἶμαί τυ καλῶς, ἱατρὸν ἐόντα, 5  
 καὶ ταῖς ἐννέα δὴ πεφιλαμένον ἔξοχα Μοίσαις.

οὕτω γοῦν ῥάϊστα διᾶγ' ὁ Κύκλωψ ὁ παρ' ἡμῶν,  
 ὠρχαῖος Πολύφαμος, ὅκ' ἤρατο τᾶς Γαλατείας,  
 ἄρτι γενειάσδων περὶ τὸ στόμα τῶς κροτάφως τε·  
 ἤρατο δ' οὐ μάλοις οὐδὲ ῥόδῳ, οὐδὲ κικίνυοις, 10  
 ἀλλ' ὀλοαῖς μανίαις· ἀγέϊτο δὲ πάντα πάρεργα.  
 πολλάκι ταῖ ὄϊες ποτὶ τωῦλιον αὐταὶ ἀπῆνθον  
 χλωρᾶς ἐκ βοτάνας· ὁ δέ, τὰν Γαλάτειαν ἀεῖδων,  
 αὐτῷ ἐπ' αἰόνος κατετάκετο φυκιοέσσας,  
 ἐξ ἁοῦς, ἐχθιστον ἔχων ὑποκάρδιον ἔλκος 15  
 Κύπριδος ἐκ μεγάλας, τό οἱ ἦπατι πᾶζε βέλεμνον.  
 ἀλλὰ τὸ φάρμακον εὖρε· καθεζόμενος δ' ἐπὶ πέτρας  
 ὑψηλᾶς, ἐς πόντον ὄρων ἄειδε τοιαῦτα·

ὦ λευκὰ Γαλάτεια, τί τὸν φιλέοντ' ἀποβάλλῃ;  
 λευκοτέρα πακτᾶς ποτιδεῖν, ἀπαλωτέρα ἀρνός, 20  
 μόςχω γαυροτέρα, φιαρωτέρα ὄμφακος ὠμᾶς·

φοιτῆς δ' αὖθ' οὕτως, ὅκκα γλυκὺς ὕπνος ἔχη με,  
οἴχη δ' εὐθὺς λοῖσ', ὅκκα γλυκὺς ὕπνος ἀνῆ με,  
φεύγεις δ', ὥσπερ οἷς πολλῶν λύκον ἀθρήσασα.

ἡράσθην μὲν ἔγωγα τεοῦς, κόρα, ἀνίκα πρᾶτονι 25  
ἦνθες ἐμᾷ σὺν ματρί, θέλοισ' ὑακύνθινα φύλλα  
ἐξ ὄρεος δρέψασθαι· ἐγὼ δ' ὁδὸν ἀγεμόνευον.)

παύσασθαι δ' ἐσιδὼν τυ καὶ ὑστερον οὐδὲ τί πω νῦν  
ἐκ τήνῳ δύναμαι· τιν δ' οὐ μέλει, οὐ μὰ Δί', οὐδέν.  
γινώσκω, χαρίεσσα κόρα, τίνος οὖνεκα φεύγεις· 30

οὖνεκά μοι λασία μὲν ὀφρὺς, ἐπὶ παντὶ μετώπῳ  
ἐξ ὧτὸς τέταται ποτὶ θώτερον ὥς μία μακρά·  
εἰς δ' ὀφθαλμὸς ἔπεστι, πλατεία δὲ ρίς, ἐπὶ χεῖλει.

ἀλλ' ὧντός, τοιοῦτος ἐών, βοτὰ χίλια βόσκω,  
κῆκ τούτων τὸ κράτιστον ἀμελγόμενος γάλα πίνω· 35

τυρὸς δ' οὐ λείπει μ' οὔτ' ἐν θέρει, οὔτ' ἐν ὀπώρῃ,  
οὐ χειμῶνος ἄκρω· ταρσοὶ δ' ὑπεραχθέες αἰεὶ.

συρίσδεν δ' ὥς οὔτις ἐπίσταμαι ὧδε Κυκλώπων,  
τῶν, τὸ φίλον γλυκύμαλον, ἀμᾶ κῆμαντὸν ἀεῖδων,  
πολλάκι νυκτὸς ἄωρί· τρέφω δέ τοι ἔνδεκα νεβρῶς 40  
πᾶσας μαννοφόρως, καὶ σκύμνως τέσσαρας ἄρκτων.

ἀλλ' ἀφίκεν τὸ ποτ' ἄμμε, καὶ ἐξεῖς οὐδὲν ἔλασσον·  
τὰν γλαυκὰν δὲ θάλασσαν ἔα ποτὶ χέρσον ὀρεχθεῖν.  
ἄδιον ἐν τῶντρῳ παρ' ἐμῖν τὰν νύκτα διαξείς.

ἐντὶ δάφναι τηνεῖ, ἐντὶ ῥαδιναὶ κυπάρισσοι, 45

ἐντὶ μέλας κισσός, ἐντ' ἄμπελος ἅ γλυκύκαρπος·  
ἐντὶ ψυχρὸν ὕδωρ, τό μοι ἅ πολυδένδρεος Αἴτνα  
λευκᾶς ἐκ χιόνος, ποτὸν ἀμβρόσιον, προῖητι.

τίς κα τῶνδε θάλασσαν ἔχειν ἢ κύμαθ' ἔλοιτο ;

αἱ δέ τοι αὐτὸς ἐγὼν δοκέω λαισιώτερος ἤμεν, 50

ἐντὶ δρυὸς ξύλα μοι, καὶ ὑπὸ σποδῷ ἀκάματον πῦρ



καίόμενος δ' ὑπὸ τεύς καὶ τὰν ψυχὰν ἀνεχοίμαν  
 καὶ τὸν ἐν' ὀφθαλμόν, τῷ μοι γλυκερώτερον οὐδέν.  
 ὧμοι, ὅτ' οὐκ ἔτεκέμ' ἡ μάτηρ βράγχι' ἔχοντα,  
 ὡς κατέδυν ποτὶ τίν, καὶ τὰν χέρα τέυς ἐφίλασα, 55  
 αἰ μὴ τὸ στόμα λῆς· ἔφερον δέ τοι ἡ κρίνα λευκά,  
 ἡ μάκων' ἀπαλὰν ἐρυθρὰ πλαταγώνι' ἔχουσιν.  
 ἀλλὰ τὰ μὲν θέρας, τὰ δὲ γίνεταί ἐν χειμῶνι·  
 ὥστ' οὐκ ἂν τοι ταῦτα φέρειν ἅμα πάντα' ἐδυνάθην.  
 νῦν μάν, ὦ κόριον, νῦν αὐτόθι νεῖν γε μαθεῖμαι, 60  
 αἶκα τις σὺν ναὶ πλέων ξένος ᾧδ' ἀφίκηται·  
 ὥς κεν ἴδω, τί ποθ' ἀδὺ κατοικεῖν τὸν βυθὸν ὕμμιν.  
 ἐξένοις, Γαλάτεια, καὶ ἐξενθοῖσα λάθοιο,  
 ὥσπερ ἐγὼν νῦν ᾧδε καθήμενος, οἴκαδ' ἀπενθῆιν.  
 ποιμαίνειν δ' ἐθέλοις σὺν ἐμῖν ἅμα, καὶ γάλ' ἀμέλγειν, 65  
 καὶ τυρὸν πᾶξαι, τάμισον δριμύειαν ἐνείσα.  
 ἡ μάτηρ ἀδικεῖ με μόνα, καὶ μέμφομαι αὐτῇ·  
 οὐδὲν πῆποχ' ὅλως ποτὶ τὴν φίλον· εἶπεν ὑπὲρ μεῦ,  
 καὶ ταῦτ' ἅμαρ ἐπ' ἅμαρ δρεῦσά με λεπτόν ἐόντα.  
 φασὼ τὰν κεφαλὰν καὶ τὼς πόδας ἀμφοτέρως μεν 70  
 σφύσδην, ὡς ἀνιᾶθῃ, ἐπεὶ κήγῶν ἀνιώμαι.  
 ὦ Κύκλωψ, Κύκλωψ, πῇ τὰς φρένας ἐκπεπότασαι;  
 αἶθ' ἐνθὼν ταλάρως τε πλέκοις, καὶ θαλλὸν ἀμάσας  
 ταῖς ἄρνεσσι φέροις, τάχα κα πολὺ μᾶλλον ἔχοις νοῦν.  
 τὰν παρεοῖσαν ἀμελγε· τί τὸν φεύγοντα διώκεις; 75  
 εὐρήσεις Γαλάτειαν ἴσως καὶ καλλίον' ἄλλαν.  
 πολλὰ συμπαῖσδεν με κόραι τὰν νύκτα κέλονται,  
 κιχλίσδοντι δὲ πᾶσαι, ἐπεὶ κ' αὐταῖς ὑπακοίσω·  
 δηλονότ' ἐν τῇ γῇ κήγῶν τίς φαίνομαι ἡμες.  
 οὕτω τοι Πολύφαμος ἐποίμαιεν τὸν ἔρωτα, 80  
 μουσίσδων· ῥᾶον δὲ διᾶγ', ἣ εἰ χρυσὸν ἔδωκεν.

# I D Y L L XIII.

## *Hylas.*

Οὐχ ἄμῃν τὸν Ἑρωτα μόνοις ἔτεχ', ὥς ἔδοκεῦμες,  
 Νικία, ᾧ τινι τοῦτο θεῶν ποκα τέκνον ἔγεντο·  
 οὐχ ἄμῃν τὰ καλὰ πρᾶτοις καλὰ φαίνεται εἶμεν,  
 οἱ θνατοὶ πελόμεσθα, τὸ δ' αὔριον οὐκ ἔσορῶμες·  
 ἀλλὰ καὶ Ἀμφιτρύωνος ὁ χαλκεοκάρδιος υἱός, 5  
 ὃς τὸν λῶν ὑπέμεινε τὸν ἄγριον, ἦρατο παιδὸς  
 τῷ χαρίεντος Ὑλα, τῷ τὰν πλοκαμῖδα φορεῦντος·  
 καί μιν πάντ' ἐδίδαξε, πατὴρ ὥσει φίλον υἷα,  
 ὅσσα μαθὼν ἀγαθὸς καὶ ἀοίδιμος αὐτὸς ἔγεντο·  
 χωρὶς δ' οὐδέποκ' ἦς, οὐδ' εἰ μέσον ἄμαρ ὄροιτο, 10  
 οὔθ' ὅκα ἂ λεύκιππος ἀνατρέχοι ἐς Διὸς ἰσῶς,  
 οὔθ' ὅπόκ' ὀρτάλιχοι μινυροὶ ποτὶ κοῖτον ὀρῶεν,  
 σεισαμένας περὰ ματρὸς ἐπ' αἰθαλόεντι πετεύρφ·  
 ὥς αὐτῷ κατὰ θυμὸν ὁ παῖς πεποναμένος εἶη,  
 αὐτῷ δ' εὖ ἔλκων ἐς ἀλαθινὸν ἄνδρ' ἀποβαίη. 15  
 ἀλλ' ὅκα τὸ χρύσειον ἔπλει μετὰ κῶας Ἰήσων  
 Αἰσονιδας, οἱ δ' αὐτῷ ἀριστῆες συνέποντο,  
 πασῶν ἐκ πολλῶν προλελεγμένοι, ὧν ὀφελός τι,  
 ἵκετο χῶ ταλαεργὸς ἐς ἀφνειὰν Ἴαολκὸν  
 Ἀλκμήνας υἱὸς Μιδεάτιδος ἡρώϊνας·  
 σὺν δ' αὐτῷ κατέβαινευ Ὑλας εὐέδρου ἐς Ἀργεῶ,

ἄτις Κυανέαν οὐχ ἤψατο συνδρομάδων ναῦς,  
 ἀλλὰ διεξάιξε, βαθὺν δ' εἰσέδραμε Φᾶσιν,  
 αἰετὸς ὥς, μέγα λαῖτμα, ἀφ' ᾧ τότε χοιράδες ἔσταν.  
 ἄμος δ' ἀντέλλοντι Πελειάδες, ἐσχατιαὶ δὲ 25  
 ἄρνα νέον βόσκοντι, τετραμμένῳ ἑάρῳ ἦδη·  
 τᾶμος ναυτιλίας μινάσκετο θεῖος ἄωτος  
 ἠρώων, κοίλαν δὲ καθιδρυθέντες ἐς Ἄργῳ  
 Ἑλλάσποντον ἵκοντο, νότῳ τρίτον ἄμαρ ἀέντι·  
 εἴσω δ' ὄρμον ἔθεντο Προποντίδος, ἐνθα Κιανῶν 30  
 αὐλακας εὐρύνουντι βόες τρίβοντες ἄροτρον.  
 ἐκβάντες δ' ἐπὶ θίνα, κατὰ ζυγὰ δαῖτα πένοντο  
 δειελινοί· πολλοὶ δὲ μίαν στορέσαντο χαμεύναν.  
 λειμῶν γάρ σφιν ἔκειτο, μέγα στιβάδεσσιν ὄνειαρ·  
 ἐνθεν βοῦτομον ὀξύ, βαθὺν τ' ἐτάμοντο κύπειρον. 35  
 κῶχ' ἐθ' Ὑλας ὁ ξανθὸς ὕδωρ ἐπιδόρπιον οἰσῶν  
 αὐτῷ θ' Ἑρακλῆϊ, καὶ ἀστεμφεῖ Τελαμῶνι,  
 (οἱ μίαν ἄμφω ἑταῖροι αἰεὶ δαίνυντο τράπεζαν)  
 χάλκεον ἄγγος ἔχων· τάχα δὲ κράναν ἐνόησεν  
 ἡμένῳ ἐν χώρῳ· περὶ δὲ θρύα πολλὰ πεφύκει, 40  
 κυανέον τε χελιδόνιον, χλοερὸν τ' ἀδιάντον,  
 καὶ θάλλοντα σέλινα, καὶ εἰλιτενῆς ἄγρωστις·  
 ὕδατι δ' ἐν μέσσω Νύμφαι χορὸν ἀρτίζοντο,  
 Νύμφαι ἀκοίμητοι, δειναὶ θεαὶ ἀγροιώταις,  
 Εὐνίκα, καὶ Μαλῖς, ἔαρ θ' ὀρώωσα Νυχελία. 45  
 ἦτοι ὁ κῶρος ἐπέιχε ποτῷ πολυχανδέα κρωσσόν,  
 βάψαι ἐπειγόμενος· ταὶ δ' ἐν χερὶ πᾶσαι ἔφυσαν·  
 πασάων γὰρ ἔρως ἀπαλὰς φρένας ἀμφεδόνησεν  
 Ἄργεϊφ ἐπὶ παιδί· κατήριπε δ' ἐς μέλαν ὕδωρ  
 ἄθρῶς, ὥς ὅκα πυρρὸς ἀπ' οὐρανῷ ἤριπεν ἀστὴρ 50  
 ἄθρῶς ἐν πόντῳ· ναύταις δέ τις εἶπεν ἑταίροις·

κονφότερ', ὦ παῖδες, ποιείσθ' ὅπλα· πλευστικὸς οὖρος.  
 Νύμφαι μὲν σφετέροις ἐπὶ γούνασι κῶρον ἔχουσai  
 δακρυόεντ', ἀγανοῖσι παρεψύχοντ' ἐπέεσσιν·  
 Ἀμφιτρωνιάδας δὲ ταρασσόμενος περὶ παιδί 55  
 ὦχετο, Μαιωτιστὶ λαβὼν εὐκαμπέα τόξα,  
 καὶ ῥόπαλον, τό οἱ αἰὲν ἐχάνδανε δεξιτερὰ χεῖρ.  
 τρὶς μὲν Ὑλαν αὖσεν, ὅσον βαθὺς ἤρηνγε λαϊμός·  
 τρὶς δ' ἄρ' ὁ παῖς ὑπάκουσεν· ἀραιὰ δ' ἔκετο φωνὰ  
 ἐξ ὕδατος· παρεὼν δὲ μάλα σχεδόν, εἶδετο πόρρω. 60  
 ὥς δ' ὀπὸκ' ἠϋγένειος ἀπόπροθι λῖς ἐσακούσας  
 νεβρῷ φθεγξαμένης τὺς ἐν ὥρεσιν, ὠμοφάγος λῖς,  
 ἐξ εὐνᾶς ἔσπευσεν ἐτοιμοτάταν ἐπὶ δαῖτα·  
 Ἡρακλῆς τοιοῦτος ἐν ἀτρίπτουσιν ἀκάνθαις  
 παῖδα ποθὼν δεδόνατο, πολλὴν δ' ἐπελάμβανε χῶρον. 65  
 σχέτλιοι οἱ φιλέοντες· ἀλώμενος ὅσος ἐμόγησεν  
 ὥρεα καὶ ὀρυμῶς· τὰ δ' Ἰάσονος ὕστερα πάντ' ἦς.  
 ναῦς μένεν ἄρμεν' ἔχουσα μετάρσια τῶνδ' ἀπεόντων,  
 ἱστία δ' ἠῖθεοι μεσονύκτιον αὖτε καθεῖλον  
 Ἡρακλῆα μένοντες· ὁ δ', ᾧ πόδες ἄγον, ἐχώρει 70  
 μαινόμενος· χαλεπὰ γὰρ ἔσω θεὸς ἦπαρ ἄμυσσεν.  
 οὕτω μὲν κάλλιστος Ὑλας μακάρων ἀριθμεῖται.  
 Ἡρακλέην δ' ἥρωες ἐκερτόμεον λιποναύταν,  
 οὐνεκεν ἠρώησε τριακοντάζυγον Ἀργώ·  
 πεσδᾶ δ' ἐς Κόλχως τε καὶ ἄξενον ἔκετο Φᾶσιν. 75

## ΙΔΥΛΛ XIV.

### *Aeschines and Thyonichus.*

*Aeschines.*

Χαίρην πολλά τὸν ἄνδρα Θυνώνιχον.

*Thyonichus.*

ἀλλὰ τοιαῦτα

Αἰσχίνῃ.

*Aeschines.*

ὥς χρόνιος.

*Thyonichus.*

χρόνιος; τί δέ τοι τὸ μέλημα;

*Aeschines.*

πράσσομες οὐχ ὥς λῶστα, Θυνώνιχε.

*Thyonichus.*

ταῦτ' ἄρα λεπτός,

χῶ μύσταξ πολὺς οὗτος, αὔσταλέοι δὲ κίκιννοι.

τοιοῦτος πρῶαν τις ἀφίκετο Πυθαγορίκτας, 5

ὠχρός, κἀνυπόδατος· Ἀθηναῖος δ' ἔφατ' εἶμεν.

ἦρατο μὰν καὶ τήνος, ἐμὴν δοκεῖ, ὅπτῳ ἀλεύρω.

*Aeschines.*

παῖσδεις, ὦ γάθ', ἔχων ἐμὲ δ' ἅ χαρίεσσα Κυνίσκα  
ὑβρίσδει· λασῶ δὲ μανείς ποκα, θρίξ ἀνὰ μέσσον.

*Thyonicbus.*

τοιούτους μὲν αἰὲς τύ, φίλ' Αἰσχίνα, ἄσυχος, ὀξύς, 10  
πάντ' ἐθέλων κατὰ καιρόν· ὅμως δ' εἶπον, τί τὸ καιρόν;

*Aeschines.*

ὄργειος, κήγών, καὶ ὁ Θεσσαλὸς ἵπποδιώκτας  
Ἄπις, καὶ Κλεύνικος ἐπίνομος ὁ στρατιώτας  
ἐν χώρῳ παρ' ἐμίν. δύο μὲν κατέκοιμα νεοσσός,  
θηλάζοντά τε χοῖρον· ἀνῶξα δὲ Βύβλιον αὐτοῖς 15  
εὐώδη, τετόρων ἐτέων σγιδόν, ὥς ἀπὸ λανώ.  
βολβὸς κτεῖς κοχλίας ἐξηρέθη· ἥς πότος ἀδύς.  
ἦδη δὲ προϋόντος, ἔδοξ' ἐπιχεῖσθαι ἄκρατον  
ὦτινος ἦθελ' ἕκαστος· ἔδει μόνον ὦτινος εἰπεῖν.  
ἄμμες μὲν φωνεῦντες ἐπίνομες, ὥς ἐδέδοκτο· 20  
ἃ δ' οὐδέν, παρεόντος ἐμεῦ· τίν' ἔχειν με δοκεῖς νοῦν;  
“οὐ φθειγῆ; λύκον εἶδες,” ἐπαιξέ τις· “ὥς σοφός,” εἶπεν  
κήφᾱπτ'· εὐμαρέως κεν ἀπ' αὐτᾶς καὶ λύχυν ἄψας.  
ἐντὶ Λύκος. Λύκος ἐντί, Λάβα τῷ γείτονος υἱός,  
εὐμάκης, ἀκαλός, πολλοῖς δοκέων καλὸς ἦμεν. 25  
τούτῳ τὸν κλύμενον κατετάκετο τήνον ἔρωτα.  
χ' ἄμιν τοῦ οὐκ ὤντος ἔγεντό ποχ' ἄσυχον οὕτως·  
οὐ μὰν ἐξήταξα, μάταν εἰς ἄνδρα γενειῶν.  
ἦδη δ' ὦν πόσιος τοὶ τέτταρες ἐν βάθει ἡμες,  
χῶ Λαρισσαῖος τὸν ἐμὸν Λύκον ᾄδεν ἀπ' ἀρχᾶς, 30  
Θεσσαλικὸν τι μέλισμα, κακαὶ φρένες· ἃ δὲ Κυνίσκα  
ἔκλαε· ἐξαπίνας θαλερώτερον ἢ παρα ματρὶ  
παρθένος ἐξαιέτις κόλπῳ ἐπιθυμήσασα.  
τᾶμος ἐγών, τὸν ἴσας τύ, Θυνώριχε, πύξ ἐπὶ κόρρας  
ἤλασα, κάλλαν αὐθις· ἀνεῖρυσασα δὲ πέπλως, 35  
ἔξω ἀπὸ φέτο θάσσειν. “ἐμὸν κακόν, οὐ τοι ἀρέσκω;  
“ἄλλος τοι γλυκίων ὑποκόλπιος· ἄλλον ἰούσα.

“θάλπε φίλον· τήνῃ τὰ σὰ δάκρυα μᾶλα ρέοντι.”  
 μᾶστακα δ’ οἷα τέκνοισιν ὑπωροφίοισι χελιδῶν  
 ἄψορρον ταχινὰ πέεται βίου· ἄλλον ἀγείρεν· 40  
 ὠκυτέρα μαλακᾶς ἀπὸ δίφρακος ἔδραμε τήνα  
 ἰθὺ δι’ ἀμφιθύρῳ καὶ δικλίδος, ἧ πόδες ἄγον·  
 αἶνος θῆν λέγεται τις· ἔβα ποκὰ ταῦρος ἀν’ ὕλαν.  
 εἴκατι ταῖδ’, ὀκτῶ ταῖδ’, ἐννέα ταῖδε, δέκ’ ἄλλαι,  
 σάμερον ἐνδεκάτα, ποτίθες δύο, καὶ δύο μᾶνες, 45  
 ἐξ ᾧ ἀπ’ ἀλλάλων, οὐδὲ Θορακιστὶ κέκαρμαι.

\* \* \* \* \*

ἄμμες δ’ οὔτε λόγῳ τινὸς ἄξιοι, οὔτ’ ἀριθματοί,  
 δύστανοι Μεγαρήες, ἀτιμοτάτα ἐνὶ μοίρᾳ.  
 κ’ εἰ μὲν ἀποστέρφαιμι, τὰ πάντα κεν εἰς δέον ἔρποι· 50  
 νῦν δὲ πόθεν; μῦς, φαντί, Θυνώνιχε, γεύμεθα πίσσας.  
 χῶτι τὸ φάρμακόν ἐστιν ἀμηχανέουτος ἔρωτος,  
 οὐκ οἶδα· πλὴν Σῆμος, ὁ τὰς Ἐπιχάλκῳ ἐρασθείς,  
 ἐκπλεύσας, ὑγιῆς ἐπανήλθ’, ἐμὸς ἀλικιώτας.  
 πλευσσοῦμαι κῆγών διαπόντιος, οὔτε κάκιστος, 55  
 οὔτε πρῶτος ἴσως, ἡμαλὸς δέ τις ὥς στρατιώτας.

*Thyonichus.*

ὦφеле μὰν χωρεῖν κατὰ νοῦν τεὸν ὧν ἐπιθυμεῖς,  
 Αἰσχίνα. εἰ δ’ οὕτως ἄρα σοὶ δοκεῖ, ὥστ’ ἀποδαμεῖν,  
 μισθοδότας Πτολεμαῖος ἐλευθέρῳ οἷος ἄριστος,

[*Aeschines.*

τᾶλλα δ’ ἀνὴρ ποῖός τις; 60

*Thyonichus.*

ἐλευθέρῳ ὅστις ἄριστος,]

εὐγνώμων, φιλόμουσος, ἐρωτικός, εἰς ἄκρον ἀδύς·  
 εἰδὼς τὸν φιλέοντα, τὸν οὐ φιλέοντ’ ἔτι μᾶλλον·  
 πολλοῖς πολλὰ διδούς. αἰτεύμενος, οὐκ ἀνανεύων,

οἷα χρὴ βασιλῆ· αἰτεῖν δὲ δεῖ οὐκ ἐπὶ παντί,  
 Αἰσχίνα. ὥστ' εἴ τοι κατὰ δεξιὸν ὦμον ἀρέσκει 65  
 λῶπος ἄκρον περονᾶσθαι, ἐπ' ἀμφοτέροις δὲ βεβακῶς  
 τολμασεῖς ἐπιόντα μένειν θρασὺν ἀσπιδιώταν,  
 ᾧ τάχος εἰς Αἴγυπτον. ἀπὸ κροτάφων πελόμεσθα  
 πάντες γηραλέοι, καὶ ἐπισχερῶ ἐς γένυν ἔρπει  
 λευκαίνων ὁ χρόνος. ποεῖν τι δεῖ, ἄς γόνυ χλωρόν. 70



IDYLL XV.

*Gorgo and Praxinoe at the Festival  
of Adonis.*

*Gorgo.*

Ἐνδοῖ Πραξινοά;

*Praxinoe.*

Γοργοῖ φίλα, ὥς χρόνῳ ἔνδοι.  
θαῦμ', ὅτι καὶ νῦν ἦνθες· ὄρη δίσφρον, Εὐνόα, αὐτᾶ·  
ἔμβαλε καὶ ποτίκρανον.

*Gorgo.*

ἔχει κάλλιστα.

*Praxinoe.*

καθίζευ.

*Gorgo.*

ὦ τᾶς ἀλεμάτῳ ψυχᾶς· μόλις ὕμνιν ἐσώθην,  
Πραξινοά, πολλῶ μὲν ὄχλῳ, πολλῶν δὲ τεθρίππων· 5  
παντᾶ κρηπίδες, παντᾶ χλαμυδηφόροι ἄνδρες·  
ἀ δ' ὁδὸς ἄτρυτος· τὸ δ' ἑκαστέρῳ ὦ μέλ' ἀποικεῖς.

*Praxinoe.*

ταῦθ' ὁ πάραρος τήνος ἐπ' ἔσχατα γᾶς ἔλαβ' ἐνθῶν  
ἱλεόν, οὐκ οἴκησιν, ὅπως μὴ γείτονες ὤμες  
ἀλλάλαις, ποτ' ἔριω, φθονερόν κακόν, αἰὲν ὅμοιος. 10

Gorgo.

μὴ λέγε τὸν τεὸν ἄνδρα, φίλα, Δίνωνα τοιαῦτα,  
τῷ μικρῷ παρεόντος. ὄρη, γύναι, ὥς ποθορῇ τυ.  
θάρσει, Ζωπυρίων, γλυκερὸν τέκος· οὐ λέγει ἀπφύν.  
αἰσθάνεται τὸ βρέφος, ναὶ τὰν πρῆνιαν. καλὸς ἀπφὺς.

Praxinoe.

ἀπφὺς, μὰν τῆνος πρῶαν, (λέγομες δὲ πρῶαν θῆν 15  
πάντα) νίτρον καὶ φῦκος ἀπὸ σκανᾶς ἀγοράσδων,  
κῆνθε φέρων ἄλας ἄμμιν, ἀνὴρ τρισκαιδεκάπαχυς.

Gorgo.

χῶμὸς ταῦτά γ' ἔχει, φθόρος ἀργυρίῳ, Διοκλείδας·  
ἐπταδράχμῳς κυνάδας, γραιῶν ἀποτίλματα πηρᾶν,  
πέντε πόκῳς ἔλαβ' ἐχθές, ἅπαν ῥύπον, ἔργον ἐπ' ἔργῳ.  
ἀλλ' ἴθι, τῷμπέχονον καὶ τὰν περουστρίδα λαξεῖ. 21  
βᾶμες τῷ βασιλῆος ἐς ἀφνειῷ Πτολεμαίῳ,  
θασόμεναι τὸν Ἀδωνιν· ἀκούω χρήμα καλόν τι  
κοσμῆν τὰν βασίλισσαν.

Praxinoe.

ἐν ὀλβίῳ ὀλβια πάντα.

Gorgo.

ὦν ἴδες ὦν εἴπαις κεν ἰδοῖσα τὸ τῷ μὴ ἰδόντι· 25  
ἔρπειν ὦρα κ' εἴη.

Praxinoe.

ἀεργοῖς αἰὲν ἑορτά.

Εὐνόα, αἶρε τὸ νᾶμα, καὶ ἐς μέσον, αἰνύθρῃπτε.  
θὲς πάλιν. αἱ γαλέαι μαλακῶς χρῆσθοντι καθέδουσαν·  
κινεῦ δὴ, φέρε θᾶσσον ὕδωρ. ὕδατος πρέτερον δεῖ·  
ἀ δὲ σμᾶνα φέρει. δὸς ὅμως. μὴ πουλὺ δ' ἀπληστε. 30  
ἔγχει ὕδωρ· δύστανε, τί μεν τὸ χιτώνιον ἄρδεις;  
παύε'· ὅποια θεοῖς ἐδόκει, τοιαῦτα νένιμμαι.  
ἀ κλάξ τᾶς μεγάλας πᾶ λάρνακος; ὧδε φέρ' αὐτῶν.

*Gorgo.*

Πραξινοά, μόλα τοι τὸ καταπτυχὲς ἐμπερόναμα  
τοῦτο πρέπει. λέγε μοι, πόσσω κατέβα τοι ἄφ' ἰσθῶ; 35

*Praxinoe.*

μὴ μνάσης, Γοργοῦ· πλέον ἀργυρίῳ καθαρῷ μνᾶν  
ἢ δύο· τοῖς δ' ἔργοις καὶ τὰν ψυχὰν ποτέθηκα.

*Gorgo.*

ἀλλὰ κατὰ γνώμαν ἀπέβα τοι.

*Praxinoe.*

ναί, καλὸν εἶπας.

τῷμπέχονον φέρε μοι, καὶ τὰν θολίαν κατὰ κόσμον  
ἀμφίθες· οὐκ ἄξῳ τυ, τέκνον· μορμῷ, δάκνει ἵππος. 40  
δάκρυ' ὅσσ' ἐθέλεις· χωλὸν δ' οὐ δεῖ τυ γενέσθαι.  
ἔρωμες. Φρυγία, τὸν μικρὸν παῖσδε λαβοῖσα·  
τὰν κύν' ἔσω κάλεσον· τὰν αὐλείαν ἀπόκλαξον.—  
ὦ θεοί, ὅστος ὄχλος· πῶς καὶ πόκα τοῦτο περᾶσαι  
χρὴ τὸ κακόν; μύρμακες ἀνάριθμοι καὶ ἄμετροι. 45  
πολλά τοι, ὦ Πτολεμαῖε, πεποιήται καλὰ ἔργα,  
ἐξ ὧ ἐν ἀθανάτοις ὁ τεκών. οὐδεὶς κακοεργὸς  
δαλεῖται τὸν ἰόντα, παρέρπων Αἰγυπτιστί·  
οἷα πρὶν ἐξ ἀπάτας κεκροταμένοι ἄνδρες ἔπαισδον,  
ἀλλάλοις ὀμαλοί, κακὰ παίγνια, πάντες ἔρειοί. 50  
ἄδιστα Γοργοῦ, τί γενώμεθα; τοῖ πτολεμισταῖ  
ἵπποι τῷ βασιλῆος. ἄνερ φίλε, μὴ με πατήσης.  
ὀρθὸς ἀνέστα ὁ πύρρος· ἴδ' ὥς ἄγριος· κυνοθαρσῆς  
Εὐνόα, οὐ φευξῇ; διαχρησέεται τὸν ἄγοντα.  
ὠνάθην μεγάλως, ὅτι μοι τὸ βρέφος μένει ἔνδον. 55

*Gorgo.*

θάρσει, Πραξινοά. καὶ δὴ γεγενήμεθ' ὀπισθεν·  
τοὶ δ' ἔβαν ἐς χώραν.

*Praxinoe.*

καὐτὰ συναγείρομαι ἦδη.

ἵππον καὶ τὸν ψυχρὸν ὄφιν ταμάλιστα δεδοίκω  
ἐκ παιδός. σπεύδωμες· ὅσος ὄχλος ἄμμιν ἐπιρρεῖ.

*Gorgo. (addressing an old woman in the crowd.)*

ἐξ αὐλᾶς, ὦ μᾶτερ;

*Old W.*

ἐγών, ὦ τέκνα.

*Gorgo.*

παρενθεῖν 60

εὐμαρές;

*Old W.*

ἐς Τροίαν πειρώμενοι ἦνθον Ἀχαιοί,  
καλλίστα παιδων. πείρα θῆν πάντα τελεῖται.

*Gorgo.*

χρησμῶς ἂ πρεσβύτες ἀπώχετο θεσπίξασα.

*Praxinoe.*

πάντα γυναῖκες ἴσαντι, καὶ ὡς Ζεὺς ἀγάγεθ' Ἥραν.

*Gorgo.*

θᾶσαι, Πραξινοά, περὶ τὰς θύρας ὅσος ὄμιλος. 65

*Praxinoe.*

θεσπέσιος, Γοργοῦ. δὸς τὰν χέρα μοι· λαβὲ καὶ τύ,  
Εὐνόα, Εὐτυχίδος· πότεχ' αὐτᾶ, μὴ τὸ πλανηθῆς.

πᾶσαι ἄμ' εἰσένθωμες· ἀπρὶξ ἔχευ, Εὐνόα, ἁμῶν.

ὦ μοι δειλαία, δίχα μεν τὸ θερίστριον ἦδη

ἔσχισται, Γοργοῦ. ποτιῶ Διός, αἵτι γέναιο 70  
εὐδαίμων, ὦ ἄνθρωπε, φυλάσσεο τῷμπέχονόν μεν.

*1st Spectator.*

οὐκ ἐπ' ἐμὴν μέν· ὅμως δὲ φυλάξομαι.

*Praxinoe.*

ἄθροός ὄχλος·

ὠθεῦνθ' ὥσπερ ὕες.

1st Spectator.

θάρσει, γύναι· ἐν καλῷ εἰμές.

Praxinoe.

κεῖς ὦρας, κῆπειτα, φίλ' ἀνδρῶν, ἐν καλῷ εἷης,  
ἄμμε περιστέλλων. χρηστῷ κῶκτίρμονος ἀνδρός. 75  
φλίβεται Εὐνόα ἄμμιν· ἄγ', ὦ δειλὰ τύ, βιάξεν.  
κάλλιστ'· ἐνδοῖ πᾶσαι, ὁ τὰν νυδὸν εἶπ' ἀποκλάξας.

Gorgo.

Πραξινοά, πόταγ' ὦδε· τὰ ποικίλα πρᾶτον ἄθρησον,  
λεπτὰ καὶ ὡς χαρίεντα· θεῶν περονάματα φασεῖς.

Praxinoe.

πότνι' Ἀθαναία· ποῖαί σφ' ἐπόνασαν ξριθοί, 80  
ποῖοι ζωογράφοι τὰκριβέα γράμματ' ἔγραψαν;  
ὡς ἔτυμ' ἐστάκαντι, καὶ ὡς ἔτυμ' ἐνδινεῦντι.  
ἔμψυχ', οὐκ ἐνυφαντά. σοφόν τι χρῆμ' ὠνθρωπος.  
αὐτὸς δ' ὡς θαητὸς ἐπ' ἀργυρέω κατάκειται  
κλισμῷ, πρᾶτον ἵουλὸν ἀπὸ κροτάφων καταβάλλων, 85  
ὁ τριφύλητος Ἄδωνις ὁ κῆν Ἀχέροντι φιλεῖται.

2nd Spectator.

παύσασθ', ὦ δύσταντοι, ἀνᾶντα κωτῖλλοισαι  
τρυγόνες· ἐκκναισεῦντι πλατειάσδοισαι ἅπαντα.

Gorgo.

μᾶ, πόθεν ὠνθρωπος; τί δὲ τίν, εἰ κωτῖλαι εἰμές;  
πασάμενος ἐπίτασσε· Συρακοσίαις ἐπιτάσσεις; 90  
ὡς εἰδῆς καὶ τοῦτο, Κορίνθιαι εἰμές ἄνωθεν,  
ὡς καὶ ὁ Βελλεροφῶν· Πελοποννασιστὶ λαλεῦμες·  
Δωρίσδεν δ' ἔξεστι, δοκῶ, τοῖς Δωριέεσσι.

Praxinoe.

μῆ φυίη, Μελιτῶδες, δς ἀμῶν καρτερὸς εἶη,  
πλὰν ἐνός· οὐκ ἀλέγω, μῆ μοι κενεὸν ἀπομάξης. 95

Gorgo.

σίγα, Πραξινοά· μέλλει τὸν Ἄδωνιν αἶδεν  
 ἂ τὰς Ἀγρείας θυγάτηρ πολυΐδρις αἰοδός,  
 ἅτις καὶ Σπέρχῳ τὸν ἰάλεμον ἀρίστευσε·  
 φθεγγεῖται τι, σάφ' οἶδα, καλόν· διαθρύπτεται ἤδη.

Song.

δέσπουν', ἂ Γολγῶς τε καὶ Ἰδάλιον ἐφίλασας, 100  
 αἰπεινὰν τ' Ἐρυκα, χρυσῷ παῖσδοισ' Ἀφροδίτα,  
 οἷόν τοι τὸν Ἄδωνιν ἀπ' ἀενάῳ Ἀχέροντος  
 μὴνὶ δυωδεκάτῳ μαλακαίποδες ἄγαγον ὦραι.  
 βάρδισται μακάρων ὦραι φίλαι, ἀλλὰ ποθεινὰ  
 ἔρχονται, πάντεσσι βροτοῖς αἰεὶ τι φέροισαι. 105  
 Κύπρι Διωναία, τὸ μὲν ἀθανάταν ἀπὸ θνατᾶς,  
 ἀνθρώπων ὥς μῦθος, ἐποίησας Βερενίκαν,  
 ἀμβροσίαν ἐς στήθος ἀποστάξασα γυναικός·  
 τὴν δὲ χαριζομένα, πολυνύμφη καὶ πολύναιε,  
 ἂ Βερενικεῖα θυγάτηρ, Ἑλένα εἰκυῖα, 110  
 Ἀρσινόα πάντεσσι καλοῖς ἀτιτάλλει Ἄδωνιν.  
 πᾶρ μὲν οἱ ὥρια κεῖται, ὅσα δρύες ἄκρα φέροντι,  
 πᾶρ δ' ἀπαλοὶ κᾶποι, πεφυλαγμένοι ἐν ταλαρίσκοις  
 ἄργυρέοις, Συρίῳ δὲ μύρῳ χρύσει' ἀλάβαστρα·  
 εἶδατά θ' ὅσσα γυναῖκες ἐπὶ πλαθάνῳ πονέονται, 115  
 ἄνθεα μίσγοισαι λευκῷ παντοῖα μαλεύρῳ.  
 ὅσσα τ' ἀπὸ γλυκερῷ μέλιτος, τὰ τ' ἐν ὑγρῷ ἐλαίῳ,  
 πάντ' αὐτῷ πετεηνὰ καὶ ἐρπετὰ | τᾷδε ἄρεσσι.  
 χλωραὶ δὲ σκιάδες, μαλακῷ βρίθοισαι ἀνήθῳ,  
 δέδμανθ'· οἱ δὲ τε κῶροι ὑπερποτόνται Ἐρωτες, 120  
 οἷοι ἀηδονιδῆες ἀεζομενῶν ἐπὶ δένδρων  
 πωτῶνται πτερύγων πειρώμενοι, ὅζον ἀπ' ὅζῳ.  
 ὦ ἔβενος, ὦ χρυσός, ὦ ἐκ λευκῷ ἐλέφαντος

αἰετώ, οἶνοχόον Κρονίδα Διὶ παῖδα φέροντες,  
 πορφύρεοι δὲ τάπητες ἄνω, ("μαλακώτεροι ὕπνω" 125  
 ἂ Μίλατος ἐρεῖ, χῶ τὰν Σαμίαν καταβόσκων).  
 ἔστρωται κλῖνα τῷ Ἀδώνιδι τῷ καλῷ ἄλλα.  
 τὰν μὲν Κύπρις ἔχει, τὰν δ' ὁ ῥοδόπαχυς Ἀδωνις,  
 ὀκτωκαιδεκέτης ἢ ἐννεακαίδεχ' ὁ γαμβρός.

✓ οὐ κεντεῖ τὸ φίλαμ'· ἔτι οἱ περὶ χεῖλεα πυρρά. 130  
 νῦν μὲν Κύπρις ἔχοισα τὸν αὐτὰς χαιρέτω ἄνδρα.  
 ἀῶθεν δ' ἄμμες νιν ἅμα δρόσῳ ἄθροαι ἔξω  
 οἰσεῦμες ποτὶ κύματ' ἐπ' αἰόνι πτύοντα·  
 λύσασαι δὲ κόμαν, καὶ ἐπὶ σφυρὰ κόλπον ἀνεῖσαι,  
 στήθεσι φαινομένοις, λιγυρὰς ἀρξάμεθ' αἰοιδᾶς. 135

ἔρπεις, ὦ φίλ' Ἀδωνι, καὶ ἐνθάδε κεῖς Ἀχέροντα  
 ἀμιθέων, ὥς φαντί, μονώτατος· οὗτ' Ἀγαμέμνων  
 τοῦτ' ἔπαθ', οὗτ' Αἴας ὁ μέγας βαρυμάνιος ἦρως,  
 οὗθ' Ἐκτωρ Ἐκάβας ὁ γεραίτατος εἵκατι παίδων,  
 οὐ Πατροκλῆς, οὐ Πύρρος ἀπὸ Τροίας ἐπανελθών, 140  
 οὗθ' οἱ ἔτι πρότεροι Λαπίθαι, καὶ Λευκαλίωνες,  
 οὐ Πελοπηϊαδῶν τε καὶ Ἀργεος ἄκρα Πελασγοί.  
 ἴλαθι νῦν, φίλ' Ἀδωνι, καὶ ἐς νέωτ' εὐθυμήσαιο.  
 καὶ νῦν ἦνθες, Ἀδωνι, καί, ὅκκ' ἀφίκη, φίλος ἤξεις.

Gorgo.

Πραξινοά, τὸ χρῆμα σοφώτερον. ἂ θήλεια 145  
 ὀλβία, ὅσσα ἴσασι, πανολβία, ὥς γλυκὺ φωνεῖ.  
 ὦρα ὅμως κ' εἰς οἶκον· ἀνάριστος Διοκλείδας.  
 χώνηρ ὄξος ἅπαν· πεινᾶντι δὲ μηδὲ ποτένης.  
 χαῖρε, Ἀδων ἀγαπατέ, καὶ ἐς χαίροντας ἀφίκεν.

## ΙΔΥΛΛ XVI.

### *The Praise of Hiero.*

Αἰεὶ τοῦτο Διὸς κώραις μέλει, αἰὲν αἰδοῖς,  
 ὕμνεϊν ἀθανάτους, ὕμνεϊν ἀγαθῶν κλέα ἀνδρῶν.  
 Μῶσαι μὲν θεαὶ ἐντί, θεοὺς θεαὶ αἰεῖδοντι·  
 ἄμμες δὲ βροτοὶ οἶδε. βροτοὺς βροτοὶ αἰεῖδωμες.  
 τίς γὰρ τῶν ὑπόσοι γλαυκὰν ναίουσιν ὑπ' αῶ, 5  
 ἁμετέρας Χάριτας πετίσας ὑποδέξεται οἴκῳ  
 ἀσπασίως, οὐδ' εὖθις ἀδωρήτους ἀποπεμφεῖ;  
 αἱ δὲ σκυζόμεναι γυμνοῖς ποσὶν οἴκαδ' ἴασι,  
 πολλὰ με τωθάσδοισαι, ὅτ' ἀλιθίαν ὁδὸν ἦνθον·  
 ὀκνηραὶ δὲ πάλιν κενεᾶς ἐπὶ πυθμένι χηλῶ 10  
 ψυχροῖς ἐν γονάτεσσι κάρη μίμνοντι βαλοῖσαι,  
 ἐνθ' αἰεὶ σφίσιν ἔδρα, ἐπὰν ἄπρακτοι ἴκωνται.  
 τίς τῶν νῦν τοιόσδε; τίς εὖ εἰπόντα φιλασεῖ;  
 οὐκ οἶδ'. οὐ γὰρ ἔτ' ἄνδρες ἐπ' ἔργμασιν, ὥς πάρος, ἐσθλοῖς  
 αἰνεῖσθαι σπεύδοντι· νενίκηνται δ' ὑπὸ κερδέων. 15  
 πᾶς δ', ὑπὸ κόλπῳ χεῖρας ἔχων, πάθεν οἴσεται ἀθρεῖ  
 ἀργυρον· οὐδέ κεν ἰὼν ἀποτρίψας τινὶ δοίη,  
 ἀλλ' εὐθὺς μυθεῖται· “ἀπωτέρῳ ἢ γόνυ κνήμα·  
 “αὐτῷ μοί τι γένοιτο· θεοὶ τιμῶσιν αἰδοῖς·  
 “τίς δέ κεν ἄλλου ἀκούσαι; ἄλις πάντεσσιν” Ὀμηρος· 20  
 “οὗτος αἰδοῶν λῶστος, ὃς ἐξ ἐμεῦ οἴσεται οὐδέν.”



δαιμόνιοι, τί δὲ κέρδος ὁ μυρῖος ἔνδοθι χρυσὸς  
 κείμενος; οὐχ ἄδε πλούτου φρονέουσιν ὄνασις·  
 ἀλλὰ τὸ μὲν ψυχῇ, τὸ δὲ καὶ τινι δοῦναι ἀοιδῶν·  
 πολλοὺς δ' εὖ ἔρξαι παῶν, πολλοὺς δὲ καὶ ἄλλων 25  
 ἀνθρώπων· αἰεὶ δὲ θεοῖς ἐπιβώμια ῥέζειν·  
 μηδὲ ξεινοδόκον κακὸν ἔμμεναι, ἀλλὰ τραπέζῃ  
 μειλίσαντ' ἀποπέμψαι, ἐπὰν ἐθέλωντι νέεσθαι·  
 Μουσάων δὲ μάλιστα τίειν ἱεροὺς ὑποφήτας·  
 ὄφρα καὶ εἰν αἶψα κεκρυμμένος ἐσθλὸς ἀκούσῃς, 30  
 μηδ' ἀκλεῆς μύρηαι ἐπὶ ψυχρῷ Ἀχέροντος,  
 ὥσεί τις, μακέλα τετυλωμένος ἔνδοθι χεῖρας,  
 ἀχῆν ἐκ πατέρων πευλὴν ἀκτῆμονα κλαίων.  
 πολλοὶ ἐν Ἀντιόχοιο δόμοις καὶ ἀνακτος Ἀλεῦα  
 ἄρμαλιὰν ἔμμηνον ἐμετρήσαντο πενέσται· 35  
 πολλοὶ δὲ Σκοπάδαισι λανυρόμενοι ποτὶ σακοὺς  
 μόσχοι σὺν κεραῇσι ἐμυκήσαντο βόεσσιν·  
 μυρία δ' ἀμπεδίον Κρανώνιον ἐνδιασκον  
 ποιμένες ἔκκριτα μᾶλλον φιλοξείνοισι Κρεώνδαις·  
 ἀλλ' οὐ σφιν τῶν ἱῶος, ἐπεὶ γλυκὺν ἐξεκένωσαν 40  
 θυμὸν ἐς εὐρεῖαν σχεδίαν στυγνοῦ Ἀχέροντος,  
 ἄμναστοι δέ, τὰ πολλὰ καὶ ὄλβια τῆνα λιπόντες,  
 δειλοῖς ἐν νεκύεσσι μακροὺς αἰῶνας ἔκειντο,  
 εἰ μὴ δεινὸς ἀοιδὸς ὁ Κήϊος αἰόλα φωνέων  
 βάρβιτον ἐς πολύχορδον ἐν ἀνδράσι θῆκ' ὀνομαστοῦς 45  
 ὀπλοτέροις· τιμᾶς δὲ καὶ ὠκέες ἔλλαχον ἵπποι,  
 οἳ σφισιν ἐξ ἱερῶν στεφανηφόροι ἦνθον ἀγώνων.  
 τίς δ' ἂν ἀριστῆας Λυκίων ποτέ, τίς κομώοντας  
 Πριαμίδας, ἣ θῆλυν ἀπὸ χροῖας Κύκνον ἔγνω,  
 εἰ μὴ φυλόπιδας προτέρων ὕμνησαν ἀοιδαί; 50  
 οὐδ' Ὀδυσσεύς, ἑκατόν τε καὶ εἴκατι μῆνας ὀλαθείς

πάντας ἐπ' ἀνθρώπους, αἶδαν τ' εἰς ἔσχατον ἐνθῶν  
 ζωός, καὶ σπήλυγγα φυγῶν ὀλοοῖο Κύκλωπος,  
 δηναῖον κλέος ἔσχευ' ἐσιγάθη δ' ὁ σφυροβὸς  
 Εὐμαιος, καὶ βουσὶ Φιλολτίος ἀμφ' ἀγελαίαις 55  
 ἔργον ἔχων, αὐτός τε περίσπλαγχνος Λαέρτας,  
 εἰ μὴ σφῶς ὤνασαν Ἴάονος ἀνδρὸς αἰοδαί.

ἐκ Μοισῶν ἀγαθὸν κλέος ἔρχεται ἀνθρώποισι·  
 χρήματα δὲ ζῶντες ἀμαλδύνοντι θανόντων.  
 ἀλλ' ἴσος γὰρ ὁ μόχθος, ἐπ' ἀόνι κύματα μετρεῖν, 60  
 ὅσσ' ἄνεμος χέρσονδε μετὰ γλαυκᾶς ἁλὸς ὠθεῖ,  
 ἥ ὕδατι νίξειν θολερὰν ἰοειδέϊ πλίνθον,  
 καὶ φιλοκερδεῖα βεβλαμμένον ἄνδρα παρελθεῖν.  
 χαιρέτω ὅστις τοῖος· ἀνήριθμος δέ οἱ εἴη  
 ἄργυρος· αἰεὶ δὲ πλεόνων ἔχει ἡμερος αὐτόν. 65  
 αὐτὰρ ἐγὼν τιμάν τε καὶ ἀνθρώπων φιλότητα  
 πολλῶν ἡμιόνων τε καὶ ἵππων πρόσθεν ἐλοῖμαν.  
 δίζημαι δ' ὅ κεν θνατῶν κεχαρισμένος ἐνθῶ  
 σὺν Μοῖσαις· χαλεπαὶ γὰρ ὁδοὶ τελέθοντι αἰοδοῖς  
 κουράων ἀπάνευθε Διὸς μέγα βουλευόντος. 70  
 οὐπω μῆνας ἄγων ἔκαμ' οὐρανός, οἷδ' ἐνιαυτούς·  
 πολὺ οἱ κινήσουσιν ἔτι τροχὸν ἄρματος ἵπποι·  
 ἔσσεται οὗτος ἀνὴρ, ὃς ἐμεῦ κεχρήσεται αἰοιδού,  
 ῥέξας ἢ Ἀχιλεὺς ὅσσον μέγας, ἢ βαρὺς Αἴας  
 ἐν πεδίῳ Σιμόεντος, ὅθι Φρυγὸς ἡρίον Ἴλου. 75  
 ἤδη νῦν Φοίνικες, ὑπ' ἀελίῳ δύνουντι  
 οἰκεῦντες Λιβύας ἔκρου σφυρόν, ἐρρίγαντι·  
 ἤδη βαστάζουσι Συρακόσιοι μέσα δοῦρα,  
 ἀχθόμενοι σακέεσσι βραχίονας λίτεινοισιν·  
 ἐν δ' αὐτοῖς Ἰέρων, προτέροις ἴσος ἠρώεσσι, 80  
 ζώννυται, ἵππειαι δὲ κόρυν σκεπάουσιν ἔθειραι.

αἱ γάρ, Ζεῦ κύδιστε πάτερ, καὶ πότνι' Ἀθήνα,  
 √ κῶρα θ', ἃ σὺν ματρὶ πολυκλάρων Ἐφυραίων  
 εἵληχας μέγα ἄστυ, παρ' ὕδασι Λυσιμελείας,  
 ἐχθροὺς ἐκ νάσοιο κακὰ πέμπειεν ἀνάγκα 85  
 Σαρδόνιον κατὰ κύμα, φίλων μόρον ἀγγελέοντας  
 τέκνοις ἢ δ' ἀλόχοισιν, ἀριθματοὺς ἀπὸ πολλῶν  
 ἄστυα δὲ προτέροισι πάλιν ναίειτο πολίταις,  
 δυσμενέων ὅσα χεῖρες ἐλωβήσαντο κατ' ἄκρας·  
 ἀγροὺς δ' ἐργάζονται τεθαλότας· αἳ τ' ἀνὰριθμοι 90  
 μῆλων χιλιάδες βοτάναις διαπλανθεῖσαι  
 ἀμπεδίου βλήχονται, βόες δ' ἀγελαδὸν ἐς αὐλιν  
 ἐρχόμεναι σκνιπαῖον ἐπισπύδοιεν ὀδίταν·  
 νεοὶ δ' ἐκπονέονται ποτὶ σπόρον, ἀνίκα τέττιξ,  
 ποιμένας ἐνδίοις πεφυλαγμένους, ἐνδοθὶ δένδρων 95  
 ἀχεῖ ἐν ἀκρεμόνεσσιν· ἀράχνια δ' εἰς ὄπλ' ἀράχναι  
 λεπτὰ διαστήσωντο, βοῦς δ' ἔτι μὴδ' ὄνομ' εἴη.  
 ὑψηλὸν δ' Ἰέρωνι κλέος φορέοιεν αἰδοῖ  
 καὶ πόντου Σκυθικοῦ πέραν, καὶ ὄπη πλατὺ τείχος  
 ἀσφάλτῳ δῆσασα Σεμίραμις ἐμβασίλευεν. 100  
 εἰς μὲν ἐγὼν, πολλοὺς δὲ Διὸς φιλέοντι καὶ ἄλλους  
 θυγατέρες, τοῖς πᾶσι μέλοι Σικελὰν Ἀρέθοισαν  
 ὕμνεῖν σὺν λαοῖσι, καὶ αἰχμητὰν Ἰέρωνα.  
 ᾧ Ἑτεόκλειοι θυγατρὲς θαεῖ, αἱ Μινύειον  
 Ὅρχομενὸν φιλέοισαι, ἀπεχθόμενόν ποκα Θήβαις, 105  
 ἄκλητος μὲν ἔγωγε μένοιμί κεν· ἐς δὲ καλεύων  
 θαρσύνσας Μοῖσαισι σὺν ἀμετέραισιν ἰκοίμαν,  
 καλλεῖψω δ' οὐδ' ὕμμε· τί γὰρ Χαρίτων ἀγαπατὸν  
 ἀνθρώποις ἀπάνευθεν; αἰὲ Χαρίτεσσιν ἄμ' εἴην.

## IDYLL XVII.

### · *The Praise of Ptolemy.* ·

Ἔκ Διὸς ἀρχώμεσθα, καὶ ἐς Δία λήγετε Μοῖσαι,  
 ἀθανάτων τὸν ἄριστον ἐπὴν ᾔδωμεν αἰοδαῖς·  
 ἀνδρῶν δ' αὖ Πτολεμαῖος ἐνὶ πρώτοισι λεγέσθω,  
 καὶ πύματος, καὶ μέσσος· ὁ γὰρ προφερέστατος ἀνδρῶν.  
 ἥρωες, τοὶ πρόσθεν ἀφ' ἡμιθέων ἐγένοντο, 5  
 ῥέξαντες καλὰ ἔργα σοφῶν ἐκύρησαν αἰοιδῶν·  
 αὐτὰρ ἐγὼ Πτολεμαῖον, ἐπιστάμενος καλὰ εἰπεῖν,  
 ὑμνήσαιμ'. ὕμνοι δὲ καὶ ἀθανάτων γέρας αὐτῶν.  
 Ἴδαν ἐς πολύδενδρον ἀνὴρ ὑλατόμος ἐλθὼν,  
 παπταίνει, παρεόντος ἄδην, πόθεν ἄρξεται ἔργον. 10  
 τί πρῶτον καταλέξω; ἐπεὶ πάρα μυρία εἰπεῖν,  
 οἷσι θεοὶ τὸν ἄριστον ἐτίμασαν βασιλῆων.

ἐκ πατέρων οἶος μὲν ἔην τελέσαι μέγα ἔργον  
 Λαγιάδας Πτολεμαῖος, ὅκα φρεσὶν ἐγκατάθοιτο  
 βουλάν, ἃν οὐκ ἄλλος ἀνὴρ οἷός τε νοῆσαι. 15  
 τήνον καὶ μακάρεσσι πατὴρ ὁμότιμον ἔθηκεν  
 ἀθανάτοις, καὶ οἱ χρύσεος δόμος ἐν Διὸς οἴκῳ  
 δέδμηται· παρὰ δ' αὐτὸν Ἀλέξανδρος φίλα εἰδὼς  
 ἐδριάζει, Πέρσαισι βαρὺς θεὸς αἰολομίτραις.  
 ὤττια δ' Ἑρακλῆος ἔδρα σφιν ταυροφόνουιο 20  
 ὠρυται, στερεοῖο τετυγμένα ἐξ ἀδάμαντος·

ἐνθα σὺν ἄλλοισιν θαλάσῃ ἔχει οὐρανίδαισι,  
 χαίρων νύωνων περιώσιον νύωνοῖσιν,  
 ὅττι σφέων Κρονίδας μελέων ἐξέλειτο γῆρας·  
 ἀθάνατοι δὲ καλεῦνται ἐοὶ νέποδες γεγαῶτες. 25  
 ἀμφοῖν γὰρ πρόγονός σφιν ὁ καρτερὸς Ἡρακλείδας, *Λαγών*  
 ἀμφότεροι δ' ἀριθμεῦνται ἐς ἔσχατον Ἡρακλῆα.  
 τῷ καὶ ἐπεὶ δαίτηθεν ἴοι κεκορημένος ἤδη  
 νέκταρος εὐδόμοιο φίλας ἐς δῶμ' ἀλόχοιο,  
 τῷ μὲν τόξον ἔδωκεν ὑπωλένιον τε φαρέτραν, 30  
 τῷ δὲ σιδάρειον σκύταλον, κεχαραγμένον ὄξοις·  
 οἱ δ' εἰς ἀμβρόσιον θάλαμον λευκοσφύρου Ἥβας  
 ὅπλα, καὶ αὐτὸν ἄγοντι γενειήταν Διὸς υἱόν.  
 οἷα δ' ἐν πινυταῖσι περικλειτὰ Βερενίκα  
 ἔπρεπε θηλυτέραις, ὄφελος μέγα γεωναμένοισι. 35  
 τῇ μὲν Κύπρον ἔχοισα, Διώνας πότνια κῶρα,  
 κόλπον ἐς εὐώδη ῥαδιῶς ἐσεμάξατο χεῖρας.  
 τῷ οὐπω τινὰ φαντὶ ἄδεῖν τόσον ἀνδρὶ γυναικα,  
 ὅσσον περ Πτολεμαῖος ἔην ἐφίλασεν ἄκοιτιν.  
 ἦ μὰν ἀντεφιλείτο πολὺ πλέον· ὦδέ κε παισὶ 40  
 θαρσύνει σφετέροισιν ἐπιτρέποι οἶκον ἅπαντα,  
 ὅππότε κεν φιλέων βαλὴν λέχος ἐς φιλεούσης.  
 ἀστόργου δὲ γυναικὸς ἐπ' ἄλλοτρίῳ νόος αἰέν,  
 ῥηϊδίαι δὲ γοναί, τέκνα δ' οὐποτ' ἐοικότα πατρί.  
 κάλλει ἀριστεύουσα θεάων πότν' Ἀφροδίτα, 45  
 σοὶ τήνα μεμέλητο· σέθεν δ' ἔνεκεν Βερενίκα  
 εὐειδὴς Ἀχέροντα πολύστονον οὐκ ἐπέρασεν·  
 ἀλλὰ μιν ἀρπάξασα, πάροιθ' ἐπὶ νῆα κατελθεῖν  
 κνάναεν καὶ στυγνὸν αἰὲ πορθμῆα καμόντων,  
 ἐς ναὸν κατέθηκας, ἕως δ' ἀπεδάσσαιο τιμᾶς. 50  
 πᾶσιν δ' ἥπιος ἦδε βροτοῖς μαλακοὺς μὲν ἔρωτας

προσπνέει, κούφας δὲ διδοῖ ποθέοντι μερίμνας.  
 Ἄργεῖα κυάνοφρον, σὺ λαοφόνον Διομήδεα  
 μιγομένα Τυδῆϊ τέκες, Καλυδώνιον ἄνδρα·  
 ἀλλὰ Θέτις βαθύκολπος ἀκοντιστὰν Ἀχιλλῆα 55  
 Αἰακίδῃ Πηλῆϊ· σὲ δ', αἰχμητὰ Πτολεμαίε,  
 αἰχμητῇ Πτολεμαίῳ ἀρίσταλος Βερενίκα.  
 καὶ σε Κόως ἀτίταλλε, βρέφος νεογιλὸν ἔοντα  
 δεξαμένα παρὰ μητρός, ὅτε πρώταν ἴδες αἶω.  
 ἔνθα γὰρ Εἰλείθυιαν ἐβώσατο λυσίζωνον 60  
 Ἀντιγόνας θυγάτηρ βεβαρημένα ὠδίνεσσιν.  
 ἃ δὲ οἱ εὐμενέουσα παρίστατο, καδ' δ' ἄρα πάντων  
 νωδυνίαν κατέχευε μελῶν· ὃ δὲ πατρὶ ἑοικώς  
 παῖς ἀγαπατὸς ἔγεντο. Κόως δ' ὀλόλυξεν ἰδοῖσα,  
 φῶ δέ, καθαπτομένα βρέφους χεῖρεσσι φίλαισιν· 65  
 ὀλβιε κῶρε γένοιο, τίους δέ με τόσσον, ὅσον περ  
 Δῆλον ἐτίμασεν κυανάμπυκα Φοῖβος Ἀπόλλων·  
 ἐν δὲ μιᾷ τιμῇ Τρίοπος καταθεῖο κολώναν,  
 ἴσον Δωριέεσσι νέμων γέρας ἐγγὺς ἑοῦσιν,  
 ὅσσον καὶ Ῥήναιαν ἄναξ ἐφίλασεν Ἀπόλλων. 70  
 ὥς ἄρα νῆσος ἔειπεν· ὃ δ' ὑψόθεν ἔκλαγε φωνῇ  
 ἐς τρεῖς ὑπαὶ νεφέων Διὸς αἰσιος αἰετὸς ὄρνις·  
 Ζηνός που τόδε σῆμα. Διὶ Κρονίωνι μέλονται  
 αἰδοῖοι βασιλῆες· ὃ δ' ἕξοχος, ὃν κε φιλάσῃ  
 γεινόμενον ταπρῶτα· πολλὸς δέ οἱ ὀλβος ὀπηδεῖ. 75  
 πολλὰς μὲν κρατεῖ γαίας, πολλὰς δὲ θαλάσσας.  
 μυρία ἄπειροί τε, καὶ ἔθνεα μυρία φωτῶν  
 ληϊὸν ἀλδήσκουσιν ὀφελλόμενον Διὸς ὄμβρῳ·  
 ἀλλ' οὔτις τόσα φύει, ὅσα χθαμαλὰ Αἴγυπτος,  
 Νεῖλος ἀναβλύζων διεῖραν ὅτε βάλακα θρύπτει. 80  
 οὐδέ τις ἄστυα τόσσα βροτῶν ἔχει ἔργα δαέντων

τρεῖς μὲν οἱ πολλῶν ἑκατοντάδες ἐνδεδμηται,  
 τρεῖς δ' ἄρα χιλιάδες τρισσαῖς ἐπὶ μυριάδεσσι,  
 δοιαί δὲ τριάδες, μετὰ δέ σφισιν ἐννεάδες τρεῖς.  
 τῶν πάντων Πτολεμαῖος ἀγάνωρ ἐμβασιλεύει. 85  
 καὶ μὴν Φοινίκας ἀποτέμνεται, Ἀραβίας τε,  
 καὶ Συρίας, Λιβύας τε, κελαινῶν τ' Αἰθιοπῶν·  
 Παμφύλοισί τε πᾶσι καὶ αἰχμηταῖς Κιλίκεσσι  
 σαμαίνει, Λυκίοις τε, φιλοπτολέμοισί τε Καρσί,  
 καὶ νάσοις Κυκλάδεσσι· ἐπεὶ οἱ νᾶες ἄρισται 90  
 πόντον ἐπιπλῶντι· θάλασσα δὲ πᾶσα καὶ αἶα  
 καὶ ποταμοὶ κελάδοντες ἀνάσσονται Πτολεμαίῳ.  
 πολλοὶ δ' ἱππῆες, πολλοὶ δέ οἱ ἀσπιδιώται  
 χαλκῷ μαρμαίρουσι σεσαγμένοι ἀμφαγέρονται.  
 ὀλβη μὲν πάντας καταβεβρίθει βασιλῆας· 95  
 τόσσον ἐπ' ἄμαρ ἕκαστον ἐς ἀφνὸν ἔρχεται οἶκον  
 πάντοθε. λαοὶ δ' ἔργα περιστέλλουσιν ἑκηλοί.  
 οὐ γάρ τις δητῶν πολυκήτεα Νεῖλον ἐπεμβᾶς  
 πεζὸς ἐν ἀλλοτρίαισι βοᾷν ἐστάσατο κώμαις·  
 οὐδέ τις αἰγιαλόνδε θαῶς ἐξάλατο ναὸς 100  
 θωρηχθεὶς ἐπὶ βουσὶν ἀνάρσιος Αἰγυπτίῃσιν.  
 τοῖος ἀνὴρ πλατέεσσιν ἐνίδρυνται πεδίοισι  
 ξανθοκόμας Πτολεμαῖος, ἐπιστάμενος δόρυ πάλλειν·  
 ὃ ἐπίπαγχυ μέλει πατρώϊα πάντα φυλάσσειν,  
 οἷ' ἀγαθῷ βασιλῆϊ, τὰ δὲ κτεατίζεται αὐτός. 105  
 οὐ μὲν ἀχρεῖός γε δόμῳ ἐνὶ πτόνι χρυσός  
 μυρμάκων ἄτε πλοῦτος ἀεὶ κέχυται μογεόντων·  
 ἀλλὰ πολὺν μὲν ἔχοντι θεῶν ἐρικυδέες οἶκοι,  
 αἰὲν ἀπαρχομένοιο, σὺν ἄλλοιςιν γεράεσσι·  
 πολλὸν δ' ἱφθίμοισι δεδῶρηται βασιλεύσει, 110  
 πολλὸν δὲ πτολίεσσι, πολὺν δ' ἀγαθοῖσιν ἑταίροις.

οὐδὲ Διωνύσου τις ἀνὴρ ἱεροῦς κατ' ἀγῶνας  
 ἔκετ' ἐπιστάμενος λιγυρὰν ἀναμέλψαι ἀοιδάν,  
 ᾧ οὐ δωτίαν ἀπτάξιον ὥπασε τέχνας.

Μουσάων δ' ὑποφῆται αἰίδοντι Πτολεμαῖον 115

ἀντ' εὐεργεσίας. τί δὲ κάλλιον ἀνδρί κεν εἶη  
 ὀλβίῳ, ἢ κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἀρέσθαι;  
 τοῦτο καὶ Ἀτρεΐδαισι μένει· τὰ δὲ μυρία τῆνα,  
 ὅσσα μέγαν Πριάμοιο δόμον κτεάτισσαν ἐλόντες,  
 ἀέρι πᾶ κέκρυπται, ὅθεν πάλιν οὐκέτι νόστος. 120

μοῦνος ὅδε προτέρων τε καὶ ὧν ἔτι θερμὰ κονία  
 στειβομένα καθύπερθε ποδῶν ἐκμάσσεται ἵχνη,  
 ματρὶ φίλᾳ καὶ πατρὶ θυώδεας εἴσατο ναοὺς·  
 ἐν δ' αὐτοὺς χρυσῷ περικαλλέας ἥδ' ἐλέφαντι  
 ἵδρυσεν πάντεσσιν ἐπιχθονίοισιν ἀρωγούς. 125

πολλὰ δὲ πιανθέντα βοῶν ὄγε μῆρια καίει  
 μασὶ περιπλομένοισιν, ἐρευθομένων ἐπὶ βωμῶν,  
 αὐτὸς τ' ἰφθίμα τ' ἄλοχος· τὰς οὐτίς ἀρείων  
 νῦμφίον ἐν μεγάροισι γυνὰ περιβάλλετ' ἀγοστῷ,  
 ἐκ θυμοῦ στέργοισα κασίνγητόν τε πόσιν τε. 130

ᾧδε καὶ ἀθανάτων ἱερὸς γάμος ἐξετελέσθη,  
 οὗς τέκετο κρείοισα Ῥέα βασιλῆας Ὀλύμπου·  
 ἐν δὲ λέχος στόρνυσιν λαύειν Ζηνὶ καὶ Ἥρᾳ,  
 χεῖρας φοιβήσασα μύροις, ἔτι παρθένος Ἴρις.

χαῖρε, ἀναξ Πτολεμαῖε· σέθεν δ' ἐγὼ ἴσα καὶ ἄλλων 135  
 μνάσσομαι ἀμιθέων· δοκέω δ', ἔπος οὐκ ἀπόβλητον  
 φθέγξομαι ἐσσομένοις· ἀρετὰν γε μὲν ἐκ Διὸς ἔξεις.



# Ι Δ Υ Λ Λ XVIII.

## *Epithalamium of Helen.*

"Εν ποκ' ἄρα Σπάρτῃ ξανθότριχι παρ Μενελάῳ  
 παρθενικαὶ θάλλοντα κόμαις ὑάκινθον ἔχουσαι  
 πρόσθε νεογράπτω θαλάμῳ χορὸν ἐστάσαντο,  
 δώδεκα τὰ πρῶται πόλιος, μέγα χρῆμα Λακαινῶν,  
 ἀνίκα Τυνδάρεω κατεκλάξατο τὰν ἀγαπατὰν 5  
 μναστεύσας Ἑλέναν ὁ νεώτερος Ἀτρείος υἱός.  
 αἶιδον δ' ἄρα πᾶσαι ἐς ἓν μέλος ἐγκροτέουσαι.  
 ποσσὶ περιπλέκτοισι, περὶ δ' ἴαχε δῶμ' ὑμεναίῳ.  
 οὕτω δὴ πρῶϊζα κατέδραθες, ὦ φίλε γαμβρέ;  
 ἦ ῥά τις ἐσσὶ λίαν βαρυγούνατος; ἦ ῥα φίλυπνος; 10  
 ἦ ῥα πολὺν τιν' ἔπινες, ὅτ' εἰς εὐνὰν κατεβάλλευσ;  
 εὐδειν μὰν χρήζοντα καθ' ὥραν αὐτὸν ἐχρῆν τυ,  
 παῖδα δ' ἔαν σὺν παισὶ φιλοστόργῳ παρὰ ματρὶ  
 παῖσδεν ἐς βαθὺν ὄρθρον ἐπεὶ καὶ ἕνας, καὶ ἐς αἶω,  
 κῆς ἔτος ἐξ ἔτεος, Μενέλαε, τεὰ νυὸς ἄδε. 15  
 ὀλβιε γάμβρ', ἀγαθός τις ἐπέπταρεν ἐρχομένῳ τοι  
 ἐς Σπάρταν, ὅποι ὧλλοι ἀριστέες, ὥς ἀνύσαιο.  
 μουνος ἐν ἀμιθέοις Κρονίδαν Δία πενθερὸν ἐξεῖς.  
 Ζανός τοι θυγάτηρ ὑπὸ τὰν μίαν ὄχετο χλαῖναν,  
 οἷα Ἀχαιῦάδων γαίαν πατεῖ οὐδεμ' ἄλλα. 20  
 ἦ μέγα τοί κε τέκοιτ', εἰ ματέρι τίκτοι ὁμοῖον.

ἄμμες γὰρ πᾶσαι στυνυμάλικες, αἷς δρόμος ὧντος  
 χρισαμέναις ἀνδριστὶ παρ' Εὐρώταο λοετροῖς,  
 τετράκις ἐξήκοντα κόραι, θήλυν νεολαία·  
 τῶν οὐδ' ἂν τις ἄμωμος, ἐπεὶ χ' Ἑλένα παρισωθῇ. 25  
 πότνι' ἄτ' ἀντέλλοισα καλὸν διέφανε πρόσωπον  
 ἄως, ἣ ἄτε λευκὸν ἔαρ χε.μῶνος ἀνέντος,  
 ὦδε καὶ ἃ χρυσέα Ἑλένα διεφαίνετ' ἐν ἁμῖν.  
 πιεῖρα μεγάλα ἄτ' ἀνέδραμε κόσμος ἄρουρά  
 ἣ κάπῳ κυπάρισσος, ἣ ἄρματι Θεσσαλὸς ἵππος, 30  
 ὦδε καὶ ἃ ῥοδόχρως Ἑλένα Λακεδαιμόνι κόσμος.  
 οὔτε τις ἐς ταλάρως πανίσδεται ἔργα τοιαῦτα,  
 οὔτ' ἐνὶ δαιδαλέφ πυκινώτερον ἄτριον ἰστῷ  
 κερκίδι συμπλέξασα μακρῶν ἔταμ' ἐκ κελεύωντων,  
 οὐ μὰν οὐ κιθάραν τίς ἐπίσταται ὦδε κροτήσαι, 35  
 Ἄρτεμιν ἀειδοῖσα καὶ εὐρύστερνον Ἀθήναν,  
 ὥς Ἑλένα, τᾶς πάντες ἐπ' ὄμμασιν ἱμεροὶ ἐντι.  
 ὦ καλά, ὦ χαρίεσσα κόρα, τὺ μὲν οὐκέτις ἦδη.  
 ἄμμες δ' ἐς δρόμον ἦρι καὶ ἐς λειμώνια φύλλα  
 ἐρψοῦμες, στεφάνως δρεψεύμεναι ἄδὺ πνέοντας, 40  
 πολλὰ τεοῦς, Ἑλένα, μεμναμέναι, ὥς γαλαθηναὶ  
 ἄρνες γευναμέναις ὄϊος μαστὸν ποθέοισαι.  
 πράτῃ τοι στέφανον λωτῷ χαμαὶ αὐξομένοιο  
 πλέξασαι, σκιερὰν καταθήσομεν ἐς πλατάνιστον·  
 πράτῃ δ', ἀργυρέας ἐξ ὀλπίδος ὑγρὸν ἄλειψαρ 45  
 λασδόμεναι σταξεῦν. ἐς ὑπὸ σκιερὰν πλατάνιστον·  
 γρόμματα δ' ἐν φλοιῷ γεγράψεται, ὥς παριῶν τις  
 ἀννεύμῃ, Δωριστὶ, “σέβου μ’· Ἑλένας φυτὸν εἰμί.”  
 χαίροις, ὦ νύμφα, χαίροις, εὐπένθερε γαμβρέ.  
 Λατῶ μὲν δολίῃ, Λατῶ κουροτρόφος ὕμνιν 50  
 εὐτεκνίαν· Κύπρις δὲ, θεὰ Κύπρις, ἴσον ἔρασθαι

ἀλλάλων· Ζεὺς δέ, Κρονίδας Ζεὺς, ἄφθιτον ὄλβον,  
ὥς ἐξ εὐπατριδῶν εἰς εὐπατρίδας πάλιν ἔνθη.  
εὖδ' ἐς ἀλλάλων στέρνον φιλότητα πνέοντες  
καὶ πόθον· ἔγρεσθαι δὲ πρὸς ᾧ μὴ 'πιλάθησθε.  
νεύμεθα κᾶμμες ἐς ὄρθρον, ἐπεὶ κα πρᾶτος αἰοδὸς  
ἐξ εὐνᾶς κελαδήσῃ ἀνασχὼν εὐτριχα θειράν.  
'Υμάν, ᾧ 'Υμέναιε, γάμφ' ἐπὶ τῷδε χαρείης.

## ΙΔΥΛΛ XIX.

### *The Honey-Stealer.*

Τὸν κλέπταν ποτ' Ἔρωτα κακὰ κέντασε μέλισσα,  
κηρίων ἐκ σίμβλων συλεόμεεν· ἄκρα δὲ χειρῶν  
δάκτυλα πάντ' ὑπένυξεν· ὁ δ' ἄλγεε, καὶ χέρ' ἐφύση·  
καὶ τὰν γὰρ ἐπάταξε, καὶ ἄλατο· τῇ δ' Ἀφροδίτῃ  
δείξεν τὰν ὀδύναν, καὶ μέμφετο, ὅττι γε τυτθὸν 5  
θηρίων ἐντὶ μέλισσα, καὶ ἀλίκῃ τραύματα ποιεῖ.  
χὰ μάτηρ γελάσασα, Τὸ δ' οὐκ ἴσον ἐσσι μελίσσαις;  
ὅς τυτθὸς μὲν ἔης, τὰ δὲ τραύματα ἀλίκῃ ποιεῖς.

## IDYLL XXI.

### *The Fishermen.*

'Α πενία, Διόφαντε, μόνα τὰς τέχνας ἐγείρει·  
αὐτὰ τῷ μόχθοιο διδάσκαλος· οὐδὲ γὰρ εὔδειν  
ἀνδράσιν ἐργατῶναισι κακαὶ παρέχοντι μέριμναι.  
κᾶν ὀλίγον νυκτός τις ἐπιψαύσῃσι, τὸν ὕπνον  
αἰφνιδίον θορυβεῦσιν ἐφιστάμεναι μελεδῶναι.

5

ἰχθύος ἀγρευτῆρες ἑμῶς δύο κείμεντο γέροντες,  
στρωσάμενοι βρύου αὖτον ὑπὸ πλεκταῖς καλύβαισι,  
κεκλιμένοι τοίχῳ τῷ φυλλίνῳ· ἐγγύθι δ' αὐτοῖν  
κεῖτο τὰ ταῖν χειροῖν ἀθλήματα, τοὶ καλαθίσκοι,  
τοὶ κάλαμοι, τὰ γκιστρα, τὰ φυκιδέοντα δέλητα,  
ὀρμικαί, κύρτοι τε, καὶ ἐκ σχοίνων λαβύρινθοι,  
μήρινθοι, κώπα τε, γέρων τ' ἐπ' ἐρείσμασι λέμβος,  
νέρθεν τὰς κεφαλᾶς φορμὸς βραχύς, εἴματα, πῆλοι·  
οὔτε τοῖς ἀλιεύσιν ὁ πᾶς πόρος, εὖτε ὁ πλοῦτος.  
οὐδὸς δ' οὐχὶ θύραν εἶχ', οὐ κῦνα· πάντα περισσὰ  
πάντ' ἐδόκει τήνοισ'· ἃ γὰρ πενία σφας ἐτήρει.  
οὐδεὶς δ' ἐν μέσσω γείτων· πάντῃ δὲ παρ' αὐτὰν  
θλιβομένα καλύβαν τρυφερὸν προσέναχε θάλασσα.  
οὕτω τὸν μέσατον ὁρόμον ἄνυσεν ἄρμα Σελάνας,  
τοὺς δ' ἀλιεῖς ἡγεῖρε φίλος πόνος· ἐκ βλεφάρων δὲ  
ὕπνον ἀπωσάμενοι σφετέραις φρεσὶν ἤρεθον ᾤδαν.

10

15

20

*Asphalion.*

Ψεύδονται, φίλε, πάντες, ὅσοι τὰς νύκτας ἔφασκον  
τῷ θέρεος μινύθειν, ὥτε τάματα μακρὰ φέρει Ζεὺς·  
ἤδη μωρὶ ἔσειδον ὀνείρατα, κοῦδέπω ἀώς. 24  
μὴ λαθόμεν; τί τὸ χρήμα; χρόνον δ' αἱ νύκτες ἔχουσι.

*Mate.*

Ἄσφαλιον, μέμφη τὸ καλὸν θέρος· οὐ γὰρ ὁ καιρὸς  
αὐτομάτως παρέβα τὸν ἐὸν δρόμον· ἀλλὰ τὸν ὕπνου  
ἀφροντὶς κόπτοισα μακρὰν τὰν νύκτα ποιεῖ τιν.

*Asphalion.*

Ἄρ' ἔμαθες κρύπτειν ποτ' ἐνύπνια; χρηστὰ γὰρ εἶδον.  
οὐ σ' ἐθέλω τῷμῳ φαντάσματος ἡμεῖν ἀμείρον· 30  
ὥς καὶ τὰν ἄγρην, τῶνείρατα πάντα μερίξου.  
ὅς γὰρ ἂν εἰκάξῃ κατὰ τὸν νόον, οὗτος ἄριστος  
ἔστιν ὀνειροκρίτας, ὁ διδάσκαλός ἐστι παρ' ᾧ νοῦς.  
ἄλλως καὶ σχολὴ ἐντὶ· τί γὰρ ποιεῖν ἂν ἔχοι τις  
κείμενος ἐν φύλλοις ποτὶ κύματι, μηδὲ καθεύδων, 35  
ἀλλ' ὄνος ἐν ῥάμνῳ, τὸ δὲ λύχνιον ἐν πρυτανείῳ·  
φαντὶ γὰρ ἀγρυπνίαν τόδ' ἔχειν.

*Mate.*

λέγε μοί ποτε νυκτός

ὄψιν, πάντα τεῷ δὲ λέγων μάνυσσον ἑταίρῳ.

*Asphalion.*

δειλὸν ὥς κατέδραβον ἐν εἰσολίοισι πόνοισιν,  
(οὐκ ἦν μὰν πολύπτος· ἐπεὶ δειπνέοντες ἐν ὥρᾳ, 40  
εἰ μέμνη, τὰς γαστρὸς ἐφειδόμεθ'·) εἶδον ἑμαυτὸν  
ἐν πέτρᾳ μεμαῶτα· καθεσδόμενος δ' ἐδόκευον  
ἰχθύας, ἐκ καλάμων δὲ πλάνον κατέσειον ἐδωδάν.  
καί τις τῶν τραφερῶν ὠρέετο· (καὶ γὰρ ἐν ὕπνῳ  
πᾶσα κύων ἄρκτον μαντεύεται ἰχθύα κτήγῳν.) 45

χῶ μὲν τῷγκίστρῳ ποτεφύετο, καὶ ῥέεν αἷμα·  
 τὸν κάλαμον δ' ὑπὸ τῷ κινήματος ἀγκύλον εἶχον.  
 τῷ χέρε τεινόμενος περὶ κνώδαλον εὖρον ἀγῶνα,  
 πῶς κὲν ἔλω μέγαν ἰχθύν ἀφαιροτέροισι σιδάροισι.  
 εἴθ' ὑπομιμνάσκων τῷ τρώματος, ἡρέμ' ἔνυξα, 50  
 καὶ νύξας ἐχάλαξα, καὶ οὐ φεύγοντος ἔτεινα.  
 ἦνυσσα δ' ὦν τὸν ἕεθλον· ἀνείλκυσα χρύσειον ἰχθύν,  
 παντᾶ τοι χρυσῷ πεπυκασμένον· εἶχε δὲ δεῖμα,  
 μήτι Ποσειδάωνι πέλοι πεφιλαμένος ἰχθύς,  
 ἢ τάχα τᾶς γλαυκᾶς κειμήλιον Ἀμφιτρίτας. 55  
 ἡρέμα δ' αὐτὸν ἔλων ἐκ τῷγκίστρῳ ἀπέλυσσα,  
 μή ποτε τῷ στόματος τᾶγκίστρια χρυσὸν ἔχουεν.  
 καὶ τὸν μὲν πειστήρι κατήγον ἐπ' ἠπείριοιο,  
 ὦμοσα δ' οὐκέτι λοιπὸν ὑπὲρ πελάγους πόδα θείναι,  
 ἀλλὰ μενεῖν ἐπὶ γᾶς, καὶ τῷ χρυσῷ βασιλεύσειν. 60  
 ταῦτά με κάξήγειρε· τὸ δ', ὦ ξένε, λοιπὸν ἔριδε  
 τὰν γυνῶμαν· ὄρκον γὰρ ἐγὼ τὸν ἐπώμοσα ταρβῶ.

*Mate.*

καὶ σύ γε μὴ τρέσσης· οὐκ ὦμοσας· οὐδὲ γὰρ ἰχθύν  
 χρύσειον ὥς ἴδες εὖρες· ἴσαι δὴ ψεύδεσιν ὄψεις.  
 εἰ δ' ὕπαρ, οὐ κνώσσω τὸν τὰ χωρία ταῦτα ματεύσεις,  
 ἐλπίς τῶν ὕπνων· ζάτει τὸν σάρκινον ἰχθύν, 66  
 μὴ σὺ θάνης λιμῷ, καίτοι χρυσοῖσιν ὀνείροις.

## ΙΔΥΛΛ XXII.

### *The Twin Brethren.*

Ὑμνέομες Λήδας τε καὶ αἰγιόχω Διὸς νιό,  
 Καστορά, καὶ φοβερὸν Πολυδεύκεα πύξ ἐρεθίζε·  
 χεῖρας ἐπιζεύξαντα μέσας βοέοισιν ἱμάσιν.  
 ὕμνέομες καὶ δις καὶ τὸ τρίτον ἄρσενά τέκνα  
 κούρης Θεστιάδος, Λακεδαιμονίους δὴ ἀδελφούς, 5  
 ἀνθρώπων σωτήρας ἐπὶ ξυροῦ ἤδη ἐόντων,  
 ἵππων θ' αἱματόευντα ταρασσομένων καθ' ὅμιλον,  
 ναῶν θ', αἱ δύνοντα καὶ οὐρανὸν εἰσανιόντα  
 ἄστρον βιαζόμεναι, χαλεποῖς ἐνέκυρσαν ἀήταις.  
 οἱ δέ, σφέων κατὰ πρύμνῳν αἰέραντες μέγα κύμα, 10  
 ἦ καὶ ἐκ πρῶραθεν, ἥ ὅππῃ θυμὸς ἐκάστου,  
 ἐς κόλῳν ἔρριψαν, ἀνέρρηξαν δ' ἄρα τοίχους  
 ἀμφοτέρους· κρέμαται δὲ σὺν ἰστίῳ ἄρμενα πάντα,  
 εἰκὴ ἀποκλασθέντα· πολὺς δ' ἐξ οὐρανοῦ ὄμβρος  
 νυκτὸς ἐφερποίσας· παταγεὶ δ' εὐρεῖα θάλασσα, 15  
 κοπτομένη πνοαῖς τε καὶ ἀρρήκτοισι χαλάζαις.  
 ἀλλ' ἔμπας ὑμεῖς γε καὶ ἐκ βυθοῦ ἔλκετε νῆας  
 αὐτοῖσιν ναῦταισιν ὀιομένοις θανέεσθαι.  
 αἶψα δ' ἀπολήγοντ' ἀνεμοὶ, λιπαρὰ δὲ γαλάνα  
 ἄμ' πέλαγος· νεφέλαι δὲ διέδραμον ἄλλυδις ἄλλαι· 20  
 ἐκ δ' ἄρκτοι τ' ἐφάνησαν, ὅων τ' ἀνὰ μέσσου ἀμαυρῇ



φάττη, σημαίνουσα τὰ πρὸς πλόον εὐδία πάντα.  
 ὦ ἄμφω θνατοῖσι βοηθοί, ὦ φίλοι ἄμφω,  
 ἱππῆες κιθαρισταί, ἀεθλητῆρες, ἀοιδόι.  
 Κάστωρ, ἡ πρώτου Πολυδεύκεος ἄρξομ' ἀεΐδω; 25  
 ἀμφοτέρους ὑμνέων, Πολυδεύκεα πρώτον ἀείσω.  
 ἡ μὲν ἄρα προφυγοῦσα πέτρας εἰς ἐν ξυνιούσας  
 Ἄργώ, καὶ νιφόεντος ἀταρτηρὸν στόμα Πόντου,  
 Βέβρυκας εἰσιφίκαε, θεῶν φίλα τέκνα φέροισα·  
 ἔνθα μιᾶς πολλοὶ κατὰ κλίμακος ἀμφοτέρων ἐξ 30  
 τοίχων ἄνδρες ἔβαινον Ἰησουλῆς ἀπὸ νηός.  
 ἐκβάντες δ' ἐπὶ θίνα βαθύν καὶ ὑπῆνεμον ἀκτὴν,  
 εὐνάς τ' ἐστόρυνυτο, πυρεΐά τε χερσὶν ἐνώμων.  
 Κάστωρ δ' αἰολόπωλος ὃ τ' οἴνωπὸς Πολυδεύκης  
 ἄμφω ἐρημάζεσκον ἀποπλαγχθέντες ἐταίρων 35  
 παντοίην ἐν ὄρει θηεύμενοι ἄγριον ὕλην.  
 εὖρον δ' ἀέναον κράναν ὑπὸ λισσάδι πέτρη  
 ὕδατι πεπληθυῖαν ἀκηράτῳ· αἱ δ' ὑπένερθεν  
 λάλλαι κρυστάλλῳ ἡδ' ἀργύρῳ ἰνδάλλοντο  
 ἐκ βυθοῦ· ὑψηλαὶ δὲ πεφύκεσαν ἀγχόθι πέδικαι, 40  
 λευκαὶ τε, πλάτανοί τε, καὶ ἀκρόκομοι κυπάρισσοι,  
 ἄνθεά τ' εὐώδη, λασίαις φίλα ἔργα μελίσσαις,  
 ὅσσ' ἔαρος λήγοντος ἐπιβρύει ἂν λειμῶνας.  
 ἔνθα δ' ἀνὴρ ὑπέροπλος ἐνήμενος ἐνδιάσκει,  
 δεινὸς ἰδεῖν, σκληραῖσι τεθλασμένος οὐατα πυγμαῖς· 45  
 στήθεα δ' ἐσφαίρωτο πελώρια καὶ πλατὺ νῶτον  
 σαρκὶ σιδαρέῃ, σφυρήλατος οἶα κολοσσός.  
 ἐν δὲ μύες στερεοῖσι βραχίουσιν ἄκρον ὑπ' ὦμον  
 ἔστασαν, ἥτε πέτροι ὀλοῖτροχοι, οὕστε κυλίνδων  
 χειμάρρους ποταμὸς μεγάλαις περιέξεσε δύναις· 50  
 αὐτὰρ ὑπὲρ νώτοιο καὶ αὐχένος ἡωρεῖτο

ἄκρων δέρμα λέοντος ἀφηγμένον ἐκ ποδεώνων.  
τὸν πρότερος προσέειπεν ἀεθλοφόρος Πολυδεύκης.

*Polydeuces.*

χαῖρε ξεῖν', ὅτις ἐσσί. τίνες βροτοί, ὧν ὄδε χῶρος;

*Amicus.*

χαίρω πῶς, ὅτε γ' ἄνδρας ὄρω, τοὺς μήποτ' ὄπωπα; 55

*Polydeuces.*

θάρσει· μήτ' ἀδίκους, μήτ' ἐξ ἀδίκων φάθι λεύσσειν.

*Amicus.*

θαρσέω· κοῦκ ἐκ σοῦ με διδάσκεσθαι τόδ' ἔοικεν.

*Polydeuces.*

ἄγριος εἶ, πρὸς πάντα παλίγκοτος, ἡ ὑπερόπτης.

*Amicus.*

τοιόσδ' οἶον ὀρᾶς· τῆς σῆς γε μὲν οὐκ ἐπιβαίνω.

*Polydeuces.*

ἔλθοις, καὶ ξενίῳ γε τυχὼν πάλιν οἴκαδ' ἰκάνοις. 60

*Amicus.*

μήτε σύ με ξενίζε, τά τ' ἐξ ἐμεῦ οὐκ ἐν ἐτοίμῳ.

*Polydeuces.*

δαιμόνι' οὐδ' ἂν τοῦδε πιεῖν ὕδατος σύ γε δοίης;

*Amicus.*

γνώσεται, εἴ σου δίψος ἀνειμένα χεῖλεα τέρσει.

*Polydeuces.*

ἄργυρος, ἡ τίς ὁ μισθός, ἔρεῖς, ᾧ κέν σε πίθοιμεν;

*Amicus.*

εἰς ἐνὶ χεῖρας δειρον, ἐναντίος ἀνδρὶ καταστάς. 65

*Polydeuces*

πυγμαῖχος, ἡ καὶ ποσσὶ θένων σκέλος, ὅμματα δ' ὀρθά;

*Amicus.*

πλὺς διατεινόμενος, σφετέρης μὴ φεῖδω τέχνης.

*Polydeuces.*

τίς γάρ, ὅτφ χεῖρας καὶ ἐμούς συνερείσω ἱμάντας;

*Amycus.*

ἐγγὺς ὁρᾷς· οὐ γύννις ἀμὸς κεκλήσεθ' ὁ πύκτης.

*Polydeuces.*

ἦ καὶ ἄεθλον ἐτοῖμον, ἐφ' ᾧ δηρισόμεθ' ἄμφω; 70

*Amycus.*

σὸς μὲν ἐγώ, σὺ δ' ἐμὸς κεκλήσεαι, αἶκε κρατήσω.

*Polydeuces.*

ὀρνίχων φοινικολόφων τοιοῖδε κυδοιμοί.

*Amycus.*

εἴτ' οὖν ὀρνίχεσσιν ἐοικότες εἴτε λέοντι

γινόμεθ', οὐκ ἄλλφ γε μαχεσσοίμεσθ' ἐπ' ἀέθλφ.

ἦ ῥ' Ἀμυκος, καὶ κόχλον ἐλὼν μυκάσατο κοῖλον. 75

οἱ δὲ θοῶς συνάγερθεν ὑπὸ σκιερὰς πλατανίστους,

κόχλω φυσαθέντος, ἀεὶ Βέβρυκες κομόωντες.

ὥς δ' αὐτως ἦρωας ἰὼν ἐκαλέσσατο πάντας

Μαγνήσσης ἀπὸ ναὸς ὑπείροχος ἐν δατ Κάστωρ.

οἱ δ', ἐπεὶ οὖν σπείραισιν ἐκαρτύναν βοήησι 80

χεῖρας, καὶ περὶ γυῖα μακροὺς εἴλιξαν ἱμάντας,

ἐς μέσσον σύναγον, φόνον ἀλλάλοισι πνέοντας.

ἔνθα πολὺς σφισι μόχθος ἐπειγομένοισιν ἐτύχθη,

ὀππότερος κατὰ νῶτα λάβη φάος ἡελίοιο.

ἀλλ' ἰδρίη μέγαν ἄνδρα παρήλυθες, ᾧ Πολύδευκες· 85

βάλλετο δ' ἀκτίνεσσιν ἅπαν Ἀμύκοιο πρόσωπον.

αὐτὰρ ὅγ' ἐν θυμῷ κεχολωμένος ἔετο πρόσω,·

χερσὶ τιτυσκόμενος. τοῦ δ' ἄκρον τύψε γένειον

Τυνδαρίδης· ἐπιόντος· ὀρίνθη δὲ πλέον ἢ πρίν,

σὺν δὲ μάχαν ἐτίναξε, πολλὺς δ' ἐπέκειτο νενευκῶς 90

ἐς γαῖαν. Βέβρυκες δ' ἐπαύτεον· ἐκ δ' ἐτέρωθεν

ἥρωες κρατερὸν Πολυδεύκεα θαρσύνεσκον,  
 δειδιότες, μήπως μιν ἐπιβρίσας δαμάσειε  
 χάρῳ ἐνὶ στενωφὶ Τιτυφῷ ἐναλγίκιος ἀνὴρ.  
 ἦτοι δ' ἔνθα καὶ ἔνθα παριστάμενος Διὸς υἱὸς 95  
 ἀμφοτέραισιν ἄμυσσεν ἀμοιβαδῖς· ἔσχεθε δ' ὄρμῃς  
 παῖδα Ποσειδάωνος, ὑπερφιάλόν περ ἔόντα.  
 ἔστη δὲ πλαγαῖς μεθύων, ἐκ δ' ἔπτυσεν αἷμα  
 φοίνιον· οἱ δ' ἅμα πάντες ἀριστῆες κελάδησαν,  
 ὥς ἴδον ἔλκεα λυγρὰ περὶ στόμα τε γναθμούς τε· 100  
 ὄμματα δ' οἰδήσαντος ἀπεστείνωτο προσώπων.  
 τὸν μὲν ἄναξ ἐτάραξεν ἐτώσια χερσὶ προδεικνύς  
 πάντοθεν· ἄλλ' ὅτε δὴ μιν ἀμηχανέοντ' ἐνόησε,  
 μέσσας ῥινὸς ὑπερθε κατ' ὀφρύος ἤλασε πυγμῇν,  
 πᾶν δ' ἀπέσυρε μέτωπον ἐς ὀστέον. αὐτὰρ ὁ πλαγεῖς, 105  
 ὕπτιος ἐν φύλλοισι τεθαλόσιν ἐξετανύσθη.  
 ἔνθα μάχη δριμεία πάλιν γένετ' ὀρθωθέντος·  
 ἀλλήλους δ' ὀλέκον στερεοῖς θείωντες ἱμάσιν.  
 ἀλλ' ὁ μὲν ἐς στήθός τε καὶ ἔξω χεῖρας ἐνώμα  
 αὐχένος ἀρχαγὸς Βεβρύκων· ὁ δ' αἰκέσι πλαγαῖς 110  
 πᾶν συνέφυρε πρόσωπον ἀνίκατος Πολυδεύκης.  
 σάρκες δ' ᾧ μὲν ἰδρῶτι συνίζανον· ἐκ μεγάλου δὲ  
 αἰψ' ὀλίγος γένετ' ἀνδρός· ὁ δ' αἰεὶ μάσσονα γυνῆ  
 ἀπτόμενος φορέεσκε πόνου, χροίην δ' ἔτ' ἀμείνω.  
 πῶς γὰρ δὴ Διὸς υἱὸς ἀδηφάγον ἄνδρα καθείλεν; 115  
 εἰπὲ θεά, σὺ γὰρ οἶσθα· ἐγὼ δ' ἐτέρων ὑποφήτης  
 φθέγχομαι ὅσσ' ἐθέλεις σύ, καὶ ὅπως τοι φίλον αὐτῇ.  
 ἦτοι ὅγε ῥέξαι τὶ λιλαιόμενος μέγα ἔργον  
 σκαιῇ μὲν σκαιὴν Πολυδεύκεος ἔλλαβε χεῖρα,  
 δοχμὸς ἀπὸ προβολῆς κλιθεῖς· ἐτέρα δ' ἐπιβαίνων, 120  
 δεξιτερῆς ἤνεγκεν ἀπαλὰ λαγόνους πλατὺ γυνόν.

καὶ κε τυχὼν ἔβλαψεν Ἀμυκλαίων βασιλῆα.  
 ἀλλ' οὖν ὑπεξανέδυν κεφαλῇ· στιβαρᾷ δ' ἄρα χειρὶ  
 πλᾶξεν ὑπὸ σκαιὸν κρόταφον, καὶ ἐπέμπεσεν ὦμφ' 125  
 ἐκ δ' ἐχύθη μέλαν αἷμα θοῶς κροτάφοιο χανόντος·  
 λαιῇ δὲ στόμα τύψε, πυκνοὶ δ' ἀράβησαν ὀδόντες·  
 αἰεὶ δ' ὀξύτέρῳ πιτύλφ δαλεῖτο πρόσωπον,  
 μέχρι συνηλοῖσεν παρήϊα· πᾶς δ' ἐπὶ γαίαν  
 κεῖτ' ἄλλοφρονέων, καὶ ἀνέσχεθε, νείκος ἀπαυδῶν,  
 ἀμφοτέρας ἅμα χεῖρας, ἐπεὶ θανάτου σχεδὸν ἦεν. 130  
 τὸν μὲν ἄρα κρατέων περ ἀτάσθαλον οὐδὲν ἔρεξας,  
 ὦ πύκτα Πολύδευκες· ὅμοσσε δέ τοι μέγαν ὄρκον,  
 δύν πατέρ' ἐκ πόντοιο Ποσειδάωνα κικλήσκων,  
 μήποτ' ἔτι ξείνοισιν ἐκὼν ἀνιηρὸς ἔσσεσθαι.  
 καὶ σὺ μὲν ὕμνησαί μοι ἄναξ. σὲ δέ, Κᾶστορ, αἰίσω,  
 Τυνδαρίδα, ταχύπωλε, δορυσσόε, χαλκεοθώραξ. 136  
 τὼ μὲν ἀναρπάξαντε δὴ φερέτην Διὸς νιὴν  
 δοῖας Λευκίπποιον κόρας· δοιῶ δ' ἄρα τώγε  
 ἔσσυμένως ἐδίωκον ἀδελφεῶ, νῆ' Ἀφαρῆος,  
 γαμβρῶ μελλογάμῳ, Λυγκεὺς καὶ ὁ καρτερὸς Ἴδας. 140  
 ἀλλ' ὅτε τύμβον ἵκανον ἀποφθιμένον Ἀφαρῆος,  
 ἐκ δίφρων ἄρα βάντες ἐπ' ἀλλάλοισιν ὄρουσαν  
 ἔγχεσι καὶ κούλοισι βαρυνόμενοι σακέεσσι.  
 Λυγκεὺς δ' ἄρ' μετέειπεν ὑπὲρ κόρυθος μέγ' αὖσας·  
 δαιμόνιοι, τί μάχης ἱμεῖρετε; πῶς δ' ἐπὶ νύμφαις 145  
 ἀλλοτρίαις χαλεποί, γυμναὶ δ' ἐν χερσὶ μάχαιραι;  
 ἁμῖν τοι Λεύκιππος ἔας ἔδνωσε θυγάτρας  
 τάσδε πολὺ προτέροις· ἁμῖν γάμος οὗτος ἐν ὄρκῳ.  
 ὑμεῖς δ' οὐ κατὰ κόσμον, ἐπ' ἀλλοτρίοις λεχέεσσι,  
 βουσί, καὶ ἡμίνοισι, καὶ ἀλλοτρίοις κτεάτεσσιν, 150  
 ἄνδρα παρετρέψασθε, γάμον δ' ἐκλέψατε δῶροις.

ἦ μὰν πολλάκις ὕμιν ἐνώπιος ἀμφοτέροισιν  
 αὐτὸς ἐγὼ τὰδ' ἔειπα, καὶ οὐ πολὺμυθος ἑὼν περ·  
 “οὐχ οὕτω, φίλοι ἄνδρες, ἀριστήεσσιν ἔοικε  
 μναστεύειν ἀλόχους, αἷς νυμφίοι ἤδη ἐτοῖμοι. 155  
 πολλά τοι Σπάρτα, πολλὰ δ' ἱππῆλατος Ἄλις,  
 Ἀρκαδία τ' εὐμαλος, Ἀχαιῶν τε πτολίεθρα,  
 Μεσσάνα τε, καὶ Ἄργος, ἀπασά τε Σισυφίς ἀκτά·  
 ἔνθα κόραι τοκέεσσιν ὑπὸ σφετέροισι τρέφονται  
 μυρίαί, οὔτε φυῆς ἐπιδευέες, οὔτε νόοιο. 160  
 τῶν εὐμαρὲς ὕμιν ὀπυίειν ἄς κ' ἐθέλητε·  
 ὥς ἀγαθοῖς πολέες βούλωιτό γε πενθεροὶ εἶναι·  
 ὕμμες δ' ἐν πάντεσσι διάκριτοι ἥρώεσσι,  
 καὶ πατέρες, καὶ ἄνωθεν ἅπαν πατρῷον αἷμα.  
 ἀλλὰ, φίλοι, τοῦτον μὲν ἔασατε πρὸς τέλος ἐλθεῖν 165  
 νῶϊ γάμον· σφῶν δ' ἄλλον ἐπιφραζώμεθα πάντες.”  
 ἴσκον τοιαύδε πολλά· τὰ δ' εἰς ὕγρον ῥῆχτο κύμα  
 πνοιῇ ἔχοισ' ἀνέμοιο· χάρις δ' οὐχ ἔσπετο μύθοις.  
 σφῶ γὰρ ἀκηλήτω καὶ ἀπηνέες. ἀλλ' ἔτι καὶ νῦν  
 πείθεσθ'· ἄμφω δ' ἅμιν ἀνεψιῶ ἐκ πατρὸς ἐστόν. 170  
 εἰ δ' ὑμῖν κραδία πόλεμον ποθεῖ, αἵματι δὲ χρῆ  
 νεῖκος ἀναρρήξαντας ὁμοῖον ἔγχεα λοῦσαι,  
 Ἰδας μὲν καὶ Ὀμαιμος ἐὼς κρατερὸς Πολυνδεύκης  
 χεῖρας ἐρωήσουσιν ἀποσχομένω ὑσμίνης·  
 νῶϊ δ' ἐγὼ Κάστωρ τε διακρινώμεθ' Ἀρηϊ, 175  
 ὀπλοτέρω γεγαῶτε· γονεῦσι δὲ μὴ πολὺ πένθος  
 ἀμετέροισι λίπωμεν· ἄλις νέκυς ἐξ ἐνὸς οἴκου  
 εἷς. ἀτὰρ ὧλλοι πάντας εὐφρανέουσιν ἑταίρους,  
 νυμφίοι ἀντὶ νεκρῶν, ὕμεναιώσουσι δὲ κούρας  
 τὰσδ'· ὀλίγῳ τοι ἔοικε κακῶ μέγα νεῖκος ἀναιρεῖν. 180  
 εἶπε· τὰ δ' οὐκ ἄρ' ἔμελλε θεὸς μεταμῶνια θήσεν.

τὼ μὲν γὰρ ποτὶ γαῖαν ἀπ' ὤμων τεύχε' ἔθεντο,  
 τοὶ γενεῇ προφέρεσκον· ὁ δ' εἰς μέσον ἤλυθε Λυγκεύς,  
 σείων καρτερὸν ἔγχος ὑπ' ἀσπίδος ἄντυγα πράταν·  
 ὥς δ' αὐτῶς ἄκρας ἐτινάξατο δούρατος ἄκμᾶς 185  
 Κάστωρ· ἀμφοτέροις δὲ λόφων ἐπένευον ἔθειραι.  
 ἔγχεσι μὲν πράτιστα τιτυσκόμενοι πόνον εἶχον.  
 ἀλλάλων, εἶπου τι χροὸς γυμνωθῆν ἴδοιεν.  
 ἀλλ' ἦτοι τὰ μὲν ἄκρα, πάρος τινα δηλήσασθαι,  
 δοῦρ' ἔαγη, σακέεσσιν ἐνὶ δεινοῖσι παγέντα. 190  
 τὼ δ' ἄορ ἐκ κολεοῖο ἐρυσσαμένω, φόνον αὖτις  
 τεύχον ἐπ' ἀλλάλοισι· μάχης δ' οὐ γίνετ' ἐρωή.  
 πολλὰ μὲν εἰς σάκος εὐρὺ καὶ ἱππόκομον τρυφάλειαν  
 Κάστωρ, πολλὰ δ' ἐνυξεν ἀκριβῆς ὄμμασι Λυγκεύς  
 τοῖο σάκος, φοίνικα δ' ὅσον λόφον ἴκετ' ἄκωκή. 195  
 τοῦ μὲν ἄκραν ἐκόλουσεν ἐπὶ σκαιὸν γόνυ χεῖρα  
 φάσγανον ὀξὺ φέροντος ὑπεξαναβὰς ποδὶ Κάστωρ  
 σκαιῷ· ὁ δὲ πλαγείς ξίφος ἔκβαλεν, αἶψα δὲ φεύγειν  
 ὠρμάθη ποτὶ σῶμα πατρός, ὅθι καρτερὸς Ἰδας  
 κεκλιμένος θαεῖτο μάχην ἐμφύλιον ἀνδρῶν. 200  
 ἀλλὰ μεταίξας πλατὺ φάσγανον ᾧσε διαπρὸ  
 Τυνδαρίδας λαγόνος τε καὶ ὀμφαλοῦ. ἔγκατα δ' εἴσω  
 χαλκὸς ἄφαρ διέχευεν· ὁ δ' εἰς χθόνα κεῖτο νενευκῶς  
 Λυγκεύς, κάδ' δ' ἄρα οἱ βλεφάρων βαρὺς ἔδραμεν ὕπνος.  
 οὐ μὰν οὐδὲ τὸν ἄλλον ἐφ' ἐστίῃ εἶδε πατρῷῃ 205  
 παίδων Λαοκόωσα φίλον γάμον ἐκτελέσαντα.  
 ἦ γὰρ ὅγε στάλαν Ἀφαρητίου ἐξανέχουσιν  
 τύμβω ἀναρρήξας ταχέως Μεσσήνιος Ἰδας  
 μέλλε κασιγνήτοιο βαλεῖν σφετέρωιο φονῆα·  
 ἀλλὰ Ζεὺς ἐπάμυνε, χερῶν δέ οἱ ἔκβαλε τυκτὰν 210  
 μάρμαρον, αὐτὸν δὲ φλογέφω συνέφλεξε κεραυνῷ.

οὕτω Τυνδαρίδαις πολεμιζέμεν οὐκ ἐν ἐλαφρῷ.  
αὐτοὶ τε κρατέοντε, καὶ ἐκ κρατέοντος ἔφυσαν.

χαίρετε Λήδας τέκνα, καὶ ἀμετέροις κλέος ὕμνοις  
ἔσθλ' ἂν εἰ πέμποιτε. φίλοι δέ γε πάντες ἀοιδοὶ 215  
Τυνδαρίδαις, Ἑλένη τε, καὶ ἄλλοις ἡρώεσσιν,  
Ἴλιον οἳ διέπερσαν, ἀρήγοντες Μενελάῳ.  
ὑμῖν κῦδος, ἄνακτες, ἐμήσατο Χίος ἀοιδός,  
ὑμνήσας Πριάμοιο πόλιν, καὶ νῆας Ἀχαιῶν,  
Ἰλιάδας τε μάχας, Ἀχιλλῆά τε πύργον αὐτῆς· 220  
ὑμῖν δ' αὖ καὶ ἐγὼ λιγεῶν μειλίγματα Μουσῶν,  
οἳ αὐταὶ παρέχουσι, καὶ ὥς ἐμὸς οἶκος ὑπάρχει,  
τοῖα φέρω. γεράων δὲ θεοῖς κάλλιστον ἀοιδή.



## IDYLL XXIV.

### *The Infant Hercules.*

Ἡρακλέα δεκάμηνον εὔντα ποχ' ἅ Μιδεῆαις  
 Αλκμήνα, καὶ νυκτὶ νεώτερον Ἴφικλῆα,  
 ἀμφοτέρους λούσασα καὶ ἐμπλήσασα γάλακτος,  
 χαλκείαν κατέθηκεν ἐς ἀσπίδα, τὰν Πτερελάου  
 Ἀμφιτρύων καλὸν ὄπλον ἀπεσκύλευσε πεσόντος. 5  
 ἀπτομένα δὲ γυνὰ κεφαλᾶς μυθήσατο παίδων·  
 εὔδετ', ἐμὰ βρέφεια, γλυκερὸν καὶ ἐγέρσιμον ὕπνου,  
 εὔδετ', ἐμὰ ψυχά, δὺ' ἀδελφεώ, εὔσοα τέκνα,  
 ὀλβιοὶ εὐνάζεσθε, καὶ ὀλβιοὶ ἀὼ ἴκοισθε.  
 ὥς φαμένα δῖνασε σάκος μέγα· τοὺς δ' ἔλαβ' ὕπνος. 10  
 ἄμος δὲ στρέφεται μεσονύκτιον ἐς δύσιν ἄρκτος  
 Ὠρίωνα κατ' αὐτόν, ὃ δ' ἀμφαίνει μέγαν ὦμον·  
 τᾶμος ἄρ' αἰνὰ πέλωρα δύω πολυμήχανος Ἥρη,  
 κυανέαις φρίσσοντας ὑπὸ σπείραισι δράκοντας,  
 ὠρσεν ἐπὶ πλατὺν οὐδόν, ὅθι σταθμὰ κοῖλα θυράων 15  
 οἴκου, ἀπειλήσασα φαγεῖν βρέφος Ἡρακλῆα.  
 τῷ δ' ἐξεilusθέντες ἐπὶ χθονὶ γαστέρας ἄμφω  
 αἰμοβόρως ἐκύλιον· ἀπ' ὀφθαλμῶν δὲ κακὸν πῦρ  
 ἐρχομένοις λάμπεσκε, βαρὺν δ' ἐξέπτυνον ἰόν·  
 ἀλλ' ὅτε δὴ παίδων λιχμώμενοι ἐγγύθεν ἤλθον, 20  
 καὶ τότε ἄρ' ἐξέγροντο (Διὸς νοέοντος ἅπαντα)

Ἄλκμήνας φίλα τέκνα· φάος δ' ἀνὰ οἶκον ἐτύχθη.  
 ἦτοι ὄγ' εὐθὺς ἄνυσεν, ὅπως κακὰ θηρί' ἀνέγνω  
 κοίλου ὑπὲρ σάκεος, καὶ ἀναιδέας εἶδεν ὁδόντας,  
 Ἰφικλέης· οὐλὰν δὲ ποσὶν διελάκτισε χλαῖναν, 25  
 φευγέμεν ὀρμαίνων· ὁ δ' ἐναντίος εἶχετο χερσὶν  
 Ἡρακλῆς, ἄμφω δὲ βαρεῖ ἐνεδήσατο δεσμῶ,  
 δραξάμενος φάρυγος, τόθι φάρμακα λυγρὰ τέτυκται  
 οὐλομένοις ὀφίεσσι, τὰ καὶ θεοὶ ἐχθαίρουσι.  
 τῷ δ' αὖτε στείρῃσι ἐλίσσέσθην περὶ παῖδα 30  
 ὀψίγονον, γαλαθηνόν, ὑπὸ τροφῷ αἰὲν ἄδακρυν  
 ἄψ δὲ πάλιν διέλκουν, ἐπεὶ μογέοιεν ἀκάνθας,  
 δεσμοῦ ἀναγκαίου πειρώμενοι ἐκλυσιν εὐρεῖν.  
 Ἄλκμήνα δ' ἐσάκουσε βοῶς, καὶ ἐπέγρετο πράτα.  
 ἄνσταθ' Ἀμφιτρύων· ἐμὲ γὰρ δέος ἴσχει ὀκνηρόν· 35  
 ἄνστα, μηδὲ πόδεσσιν ἐοῖς ὑπὸ σάνδαλα θείης.  
 οὐκ αἶεις, παίδων ὁ νεώτερος ὅσσον αὐτεῖ;  
 οὐ νοέεις, ὅτι νυκτὸς ἄωρί που οἶδε τε τοῖχοι  
 πάντες ἀριφραδέες, καθαρῶς ἄτερ ἡριγενείας;  
 ἔστι τί μοι κατὰ δῶμα νεώτερον, ἔστι, φίλ' ἀνδρῶν. 40  
 ὧς φάθ'· ὁ δ' ἐξ εὐνῆς ἀλόχῳ κατέβαινε πιθήσας·  
 δαιδάλεον δ' ὥρμησε μετὰ ξίφος, ὃ οἱ ὑπερθε  
 κλιντήρος κεδρίνῳ περὶ πασσάλῳ αἰὲν ἄωρτο.  
 ἦτοι ὄγ' ὠριγνῶτο νεοκλώστου τελαμώνος,  
 κουφίζων ἐτέρᾳ κολεὸν μέγα, λῶτινον ἔργον· 45  
 ἀμφιλαφῆς δ' ἄρα παστὰς ἐνεπλήσθη πάλιν ὄρφνης.  
 δμῶας δὴ τότε ἄνυσεν ὕπνον βαρὺν ἐκφυσῶντας·  
 οἴσετε πῦρ ὅτι θᾶσσον ἀπ' ἐσχαρεῶνος ἐλόντες,  
 δμῶες μοί, στιβαροὺς δὲ θυρῶν ἀνακόψατ' ὀχῆας.  
 ἄνστατε δμῶες ταλασίφρονες. αὐτὸς αὐτεῖ. 50  
 οἱ δ' αἰψά προγένοντο λύχνοις ἅμα δαινομένοισι.

ἄμῳες· ἐνεπλήσθη δὲ δόμος, σπεύδοντος ἑκάστου.  
 ἦτοι ἄρ' ὥς εἶδοντ' ἐπιτίθιον Ἡρακλῆα  
 θῆρε δύω χεῖρεσσιν ἀπρίξ ἀπαλαῖσιν ἔχοντα,  
 συμπλήγδην λάχσαν· ὁ δ' ἐς πατέρ' Ἀμφιτρύωνα 55  
 ἐρπετὰ δεικανάσκει, ἐπάλλετο δ' ὑψόθι χαίρων  
 κωροσύνη, γελάσας δὲ πάρος κατέθηκε ποδοῦν  
 πατρὸς ἐοῦ θανάτῳ κεκαρωμένα δεινὰ τέλωρα.

Ἀλκμήνα μὲν ἔπειτα ποτὶ σφέτερον λάβε κύλπον  
 ξηρὸν ὑπαὶ δέους ἀκράχολον Ἴφικλῆα· 60  
 Ἀμφιτρύων δὲ τὸν ἄλλον ὑπ' ἀμνείαν θέτο χλαῖναν  
 παῖδα· πάλιν δ' ἐς λέκτρον ἰὼν ἐμνάσατο κοίτῳ.

ὄρνιθες τρίτον ἄρτι τὸν ἔσχατον ὄρθρον ἄειδον·  
 Τειρεσίαν τόκα μάντιν, ἀλαθέα πάντα λέγοντα,  
 Ἀλκμήνα καλέσασα, χρέος κατέλεξε νεοχμόν, 65  
 καὶ νῦν ὑποκρίνεσθαι, ὅπως τελέεσθαι ἔμελλεν,  
 ἠνώγει. μηδ', εἴ τι θεοὶ νοέοντι πονηρόν,  
 αἰδόμενός με κρύπτει· καὶ ὥς οὐκ ἔστιν ἀλύξαι  
 ἀνθρώποις ὅτι Μοῖρα κατὰ κλωστήρης ἐπέγει,  
 Εὐρησιῶδα, μάλα σε φρονέοντα διδάσκω. 70

τὼς ἔλεγεν βασίλεια· ὁ δ' ἀνταμείβετο τοίως·  
 θάρσει, ἀριστοτόκεια γύναι, Περσῆϊον αἷμα·  
 θάρσει· μελλόντων δὲ τὸ λῶϊον ἐν φρεσὶ θέσθαι.  
 ναὶ γὰρ ἐμὸν γλυκὺ φέγγος ἀποιχόμενον πάλαι ὄσσων,  
 πολλαὶ Ἀχαιῶδων μαλακὸν περὶ γούνατι νῆμα 75  
 χειρὶ κατατρίψοντι, ἀκρέσπερον αἰδοῖσιν·  
 Ἀλκμήναν ὀνομασί· σέβας δ' ἔση Ἀργεῖαισι.  
 τοῖος ἀνὴρ ὅδε μέλλει ἐς οὐρανὸν ἄστρο φέροντα  
 ἀμβάλλειν τεὸς νιός, ἀπὸ στέρνων πλατὺς ἥρως,  
 οὗ καὶ θηρία πάντα καὶ ἀνέρες ἦσσονες ἄλλοι. 80  
 δώδεκά οἱ τελέσονται πεπρωμένον ἐν Διὸς οἴκῳ

μόχθους· θνητὰ δὲ πάντα πυρὰ Τραχίνιος ἐξεί.  
 γαμβρὸς δ' ἀθανάτων κεκλησεται, οἱ τὰδ' ἐπ' ὤρσιν  
 κινῶδαλα φωλεύοντα βρέφος διαδηλήσασθαι.  
 ἔσται δὴ τοῦτ' ἄμαρ, ὅπηνίκα νεβρὸν ἐν εὐνῇ 85  
 καρχαρόδων γίνεσθαι ἰδὼν λύκος οὐκ ἐβελήσει.  
 ἀλλὰ, γύναι, τῷρ μὲν τοι ὑπὸ σποδῷ εὐτυκον ἔστω,  
 κάγκυρα δ' ἀσπαλάθω ξύλ' ἐτοιμάσας, ἢ παλιούρω,  
 ἢ βάτω, ἢ ἀνέμφ' δεδουημένοι' αὖτον ἄχερδον·  
 καίε δὲ τῶδ' ἀγρίαισιν ἐπὶ σχίσῃσι δράκοντε 90  
 νυκτὶ μέσση, ὅκα παῖδα κανεῖν τεδὸν ἤθελον αὐτοί.  
 ἦρι δὲ συλλέξασα κόνιν πυρὸς ἀμφιπόλων τις  
 ῥιψάτω εὖ μάλα πᾶσαν ὑπὲρ ποταμοῖο φέροισα,  
 ῥωγάδος ἐκ πέτρας, ὑπερούριον· ἅψ' δὲ νέεσθαι  
 ἄστρεπτος. καθαρῷ δὲ πυρώσατε δῶμα θεεῖω 95  
 πρῶτον· ἔπειτα δ' ἄλεσσι μεμιγμένον, ὥς νενόμισται,  
 θαλλῷ ἐπιρραίνειν ἐστεμμένω ἀβλαβὲς ὕδωρ·  
 Ζηνὶ δ' ἐπιρρέξαι καθυπερτέρῳ ἄρσενι χοῖρον,  
 δυσμενέων αἰεὶ καθυπέρτεροι ὥς τελέθοιτε.  
 φᾶ, καὶ ἐρωήσας ἐλεφάντινον ὥχετο δῖφρον 100  
 Τειρεσίας, πολλοῖσι βαρὺς περ ἔων ἐνιαυτοῖς.  
 Ἡρακλῆς δ' ὑπὸ ματρί, νέον φυτὸν ὥς ἐν ἀλωῇ,  
 ἐτρέφετ', Ἀργεῖον κεκλημένος Ἀμφιτρύωνος.  
 γράμματα μὲν τὸν παῖδα γέρων Λίνος ἐξεδίδασκεν,  
 υἱὸς Ἀπόλλωνος, μελεδωνεὺς ἀγρυπνος, ἥρως 105  
 τόξον δ' ἐντανύσαι καὶ ἐπίσκοπον εἶναι διστών  
 Εὐρυτος, ἐκ πατέρων μεγάλαις ἀφνειὸς ἀρούραις.  
 αὐτὰρ αἰοδὸν ἔθιγε καὶ ἄμφω χεῖρας ἐπλασσειν  
 πυξίνῃ ἐν φόρμιγγι Φιλαμμονίδας Εὐμόλπος.  
 ὅσσα δ' ἀπὸ σκελέων ἐδροστρόφοι Ἀργόθεν ἄνδρες 110  
 ἀλλήλους σφάλλοιτι παλαίσμασιν, ὅσσα τε πύκται

δεινοὶ ἐν ἱμάντεσσιν, ἃ τ' εἰς γαῖαν προπεσόντες  
 παμμάχοι ἐξεύροντο σοφίσματα σύμφορα τέχνη,  
 πάντ' ἔμαθ' Ἑρμείω διδασκόμενος παρὰ παιδί  
 Ἀρπαλύκῃ Φανοτῇ· τὸν οὐδ' ἂν τηλόθι λεύσσω 115  
 θαρσαλέως τις ἔμεινεν ἀεθλεύοντ' ἐν ἀγῶνι·

τοῖον ἐπισκύνιον βλοσυρῷ ἐπέκειτο προσώπῳ.  
 Ἴππους δ' ἐξελάσασθαι ὕψ' ἄρματι, καὶ περὶ νύσσαν  
 ἀσφαλές κάμπτοντα, τροχῷ σύριγγα φυλάξαι,  
 Ἀμφιτρύων δὲν παῖδα φίλα φρονέων ἐδίδασκεν 120  
 αὐτός, ἐπεὶ μάλα πολλὰ θεῶν ἐξήρατ' ἀγῶνων

Ἄργει ἐν ἵπποβότῳ κειμήλια· καὶ οἱ ἀγαγεῖς  
 δῖοι, ἐφ' ὧν ἐπέβαινε, χρόνῳ διέλυσαν ἱμάντας.  
 δούρατι δὲ προβολαίῳ, ὑπ' ἀσπίδι νῶτον ἔχοντα,  
 ἀνδρὸς ὀρέξασθαι, ξιφέων τ' ἀνσχέσθαι ἀμυχμῶν, 125  
 κοσμήσαι τε φάλαγγα, λόχον τ' ἀναμετρήσασθαι

δυσμενέων ἐπιόντα, καὶ ἱππῆεσσι κελεῦσαι,  
 Κάστωρ Ἰππαλίδας ἔδαεν, φυγὰς Ἄργεος ἐλθῶν,  
 ὀππόκα κλᾶρον ἄπαντα καὶ οἰνόπεδον μέγα Τυδεὺς  
 ναῖε, παρ' Ἀδρήστοιο λαβὼν ἱππήλατον Ἄργος. 130  
 Κάστορι δ' οὔτις ὁμοῖος ἐν ἀμιθέοις πολεμιστῆς  
 ἄλλος ἔην, πρὶν γῆρας ἀποτρίψαι νεότητα.

ὦδε μὲν Ἡρακλῆα φίλα παιδεύσατο μάτηρ.  
 εὐνὰ δ' ἦς τῇ παιδί τετυγμένα ἀγχούθι πατρός,  
 δέρμα λεόντειον, μάλα οἱ κεχαρισμένον αὐτῷ· 135  
 δείπνον δέ, κρέα τ' ὀπτά, καὶ ἐν κανέῳ μέγας ἄρτος  
 Δωρικός· ἀσφαλές κε φυτοσκάφον ἄνδρα κορέσσαι·  
 αὐτὰρ ἐπ' ἄματι τυννὸν ἄνευ πυρὸς αἴνυτο δόρπον·  
 εἴματα δ' οὐκ ἀσκητὰ μέσας ὑπὲρ ξινυτο κυάμας.

# IDYLL XXV.

## *The Lion-Slayer.*

Τὸν δ' ὁ γέρων προσέειπε, φυτῶν ἐπίλουρος ἀροτρεύς,  
 παυσάμενος ἔργοιο, τό οἱ μετὰ χερσὶν ἔκειτο·

ἔκ τοι, ξείνε, πρόφρων μυθήσομαι, ὅσσ' ἑρεεῖνεις,  
 'Ερμέω ἀζόμενος δεινὴν ὄπιν εἰνοδόιοι·  
 τὸν γάρ φασι μέγιστον ἐπουρανίων κεχολῶσθαι, 5  
 εἴ κεν ὁδοῦ ζαχρεῖον ἀνήνηταί τις ὁδίτην.

ποιῖναι μὲν βασιλῆος εὐφρονος Αὐγείαιο  
 οὐ πᾶσαι βόσκονται ἵαν βόσων, οὐθ' ἕνα χῶρον·  
 ἀλλ' αἱ μὲν ῥα νέμονται ἐπ' ὄχθαις ἀμφ' 'Ελισσιῶντος,  
 αἱ δ' ἱερὸν θέλιο παρὰ ῥόον 'Αλφειοῖο, 10  
 αἱ δ' ἐπὶ Βουπρασίου πολυβότρυος, αἱ δὲ καὶ ὧδε.

χωρὶς δὴ σηκοί σφι τετυγμένοι εἰσὶν ἐκάσταις.  
 αὐτὰρ βουκολίοισι περιπλήθουσὶ περ ἔμπησ  
 πάντεσσιν νομοὶ ὧδε τεθηλότες αἰὲν ἔασι,  
 Μηνίου ἄμ μέγα τίφος· ἐπεὶ μελιηδέα ποίην 15  
 λειμῶνες θαλέθουσιν ὑπόδροσοι εἰαμεναί τε  
 εἰς αἴλις, ἥ ῥα βόεσσι μένος κεραῆσιω ἀέξει.

αὐλὶς δὲ σφισιν ἦδε τεῆς ἐπὶ δεξιὰ χειρὸς  
 φαίνεται εὖ μάλα πᾶσα πέρην ποταμοῖο ῥέοντος,  
 κελῇ ὅθι πλατάνιστοι ἐπηγεταναὶ πεφύασι, 20  
 χλωρῇ τ' ἀγριέλαιος, 'Απόλλωνος νομῖοι

ἱερὸν ἀγνόν, ξεῖνε, τελειοτάτοιο θεοῖο.  
 εὐθὺς δὲ σταθμοὶ περιμήκεες ἀγρουώταις  
 δέδμηθ', οἱ βασιλῆϊ πολὺν καὶ ἀθέσφατον ὄλβον  
 ῥνόμεθ' ἐνδυκέως, τριπόλοις σπόρον ἐν νειοῖσιν 25  
 ἔσθ' ὅτε βάλλοντες, καὶ τετραπόλοισιν ὁμοίως.  
 οὐρους μὴν ἴσασι φυτοσκάφοι οἱ πολυεργοί,  
 ἐς ληνοὺς δ' ἱκνεῦνται, ἐπὴν θέρος ὥριον ἔλθῃ.  
 πᾶν γὰρ δὴ πεδίον τόδ' ἐύφρονος Αὐγείαιο,  
 πυροφόροι τε γύαι, καὶ ἄλῳαι δενδρήεσσαι, 30  
 μέχρι πρὸς ἐσχατιὰς πολυπίδακος ἀκρωρείης·  
 ἃς ἡμεῖς ἔργοισιν ἐποιχόμεθα πρόπαν ἡμαρ,  
 ἣ δίκη οἰκῶν, οἷσιν βίος ἔπλετ' ἐπ' ἀγροῖς·  
 ἀλλὰ σύ πέρ μοι ἔνισπε, (τό τοι καὶ κέρδιον αὐτῷ  
 ἔσσεται) οὗ τινος ὧδε κεχρημένος εἰλήλουθας· 35  
 ἥέ τοι Αὐγείην ἦ καὶ δμῶων τινὰ κείνου  
 δίζχει, οἳ οἱ ἔασιν. ἐγὼ δέ κέ τοι σάφα εἰδὼς  
 πάντα μάλ' ἐξείποιμ'. ἐπεὶ οὐ σέ γε φημὶ κακῶν ἐξ  
 ἔμμεναι, οὐδὲ κακοῖσιν ἑοικότα φύμεναι αὐτόν,  
 οἷόν τοι μέγα εἶδος ἐπιπρέπει· ἦ ῥά νυ παῖδες 40  
 ἀθανάτων τοιοῖδε μετὰ θνητοῖσιν ἔασιν.

τὸν δ' ἀπαμειβόμενος προσέφη Διὸς ἄλκιμος υἱός·  
 ναί, γέρον, Αὐγείην ἐθέλοιμί κεν ἀρχὸν Ἐπειῶν  
 εἰσιδέειν· τοῦ γάρ με καὶ ἥγαγεν ἐνθάδε χρεῖώ.  
 εἰ δ' ὁ μὲν ἄρ κατὰ ἄστυ μένει παρὰ οἷσι πολίταις, 45  
 δήμου κηδόμενος, διὰ τε κρίνουσι θέμιστας,  
 δμῶων δὴ τινα, πρέσβυ, σύ μοι φράσον ἡγεμονεύσας,  
 ὅστις ἐπ' ἀγρῶν τῶνδε γεραίτερος αἰσυμνήτης,  
 ᾧ κε τὸ μὲν εἴποιμι, τὸ δ' ἐκ φαμένοιο πυθοίμην.  
 ἄλλον δ' ἄλλον ἔθηκε θεὸς ἐπιδευέα φωτῶν. 50  
 τὸν δ' ὁ γέρων ἐξαυτὶς ἀμείβετο, δῖος ἀροτρεύς·

ἀθανάτων, ὦ ξεῖνε, φραδῇ τινος ἐνθάδ' ἰκάνεις·  
 ὥς τοι πᾶν ὃ θέλεις αἶψα χρέος ἐκτετέλεσται.  
 ὦδε γὰρ Αὐγείης υἱὸς φίλος Ἡελίοιο,  
 σφωϊτέρῳ σὺν παιδί, βίῃ Φυλῆος ἀγανού, 55  
 χθιζὸς δ' εἰλήλουθεν ἀπ' ἄστεος, ἡμασι πολλοῖς  
 κτήσιν ἐποψόμενος, ἧ οἱ νήριθμος ἐπ' ἀγρῶν·  
 ὥς που καὶ βασιλεύσιν ἐεῖδεται ἐν φρεσὶν ἦσιν  
 αὐτοῖς κηδομένοισι σαώτερος ἔμμεναι οἶκος.  
 ἀλλ' ἴομεν μάλα πρὸς μιν· ἐγὼ δέ τοι ἡγεμονεύσω 60  
 αὐλιν ἐς ἡμετέρεην, ἵνα κεν τέτμοιμεν ἄνακτα.

ὥς εἰπὼν ἡγείτο· νόφ δ' ὄγε πολλὰ μενοῖνα,  
 δέρμα τε θηρὸς ὄρων, χειροπληθῇ τε κορύνην,  
 ὀππόθεν ὁ ξεῖνος· μέμουνεν δέ μιν αἰὲν ἐρέσθαι.  
 ἅψ δ' ὄκυν ποτὶ χεῖλος ἐλάμβανε μῦθον ἰόντα, 65  
 μή τί οἱ οὐ κατὰ καιρὸν ἔπος ποτιμυθήσαιο  
 σπερχομένον· χαλεπὸν δ' ἑτέρου νόον ἴδμεναι ἀνδρός.

τοὺς δὲ κύνες προσιόντας ἀπόπροθεν αἰψ' ἐνόησαν,  
 ἀμφοτέρων, ὀδμῇ τε χροός, δούπῃ τε ποδοῖν.  
 θεσπέσιον δ' ὑλάοντες ἐπέδραμον ἄλλοθεν ἄλλος 70  
 Ἀμφιτρωνιάδῃ Ἡρακλεῖ· τὸν δὲ γέροντα  
 ἀχρεῖον κλάζον τε περισσαινόν θ' ἐτέρωθεν.  
 τοὺς μὲν ὄγε λάεσσιν, ἀπὸ χθονὸς ὄσσον αἰέρων,  
 φευγέμεν ἅψ ὀπίσω δευδίσσέτο· τρηχὺ δὲ φωνῇ  
 ἡπεῖλει μάλα πᾶσιν, ἐρητύσασκε δ' ὑλαγμοῦ, 75  
 χαίρων ἐν φρεσὶν ἦσιν, ὅθ' οὐνεκεν αὐλιν ἔρυντο,  
 αὐτοῦ γ' οὐ παρεόντος· ἔπος δ' ὄγε τοῖον ἔειπεν·

ὦ πόποι, οἶον τοῦτο θεοὶ πολίησαν ἄνακτες  
 θηρίον ἀνθρώποισι μετέμμεναι· ὥς ἐπιμηθές.  
 εἴ οἱ καὶ φρένες ὦδε νοήμονες ἐνδοθεν ἦσαν, 80  
 ᾗδαι δ', ᾗτε χρῆ χαλεπαινέμεν, ᾗτε καὶ οὐκί,



οὐκ ἂν οἱ θηρῶν τις ἐδήρισεν περὶ τιμῆς·  
 νῦν δὲ λίην ζάκοτόν τι καὶ ἄρρηγες γένεθ' αὐτῶς.  
 ἦ ῥα· καὶ ἐσσυμένως ποτὶ τῷλλιον ἴζον ἰόντες.  
 Ἡέλιος μὲν ἔπειτα ποτὶ ζόφον ἔτραπεν ἵππους, 85  
 δείελον ἡμᾶρ ἄγων· τὰ δ' ἐπήλυθε· πίονα μῆλα  
 ἐκ βοτάνης ἀνιόντα μετ' αὐλιά τε σηκούς τε.  
 αὐτὰρ ἔπειτα βόες μάλα μυρίαί ἄλλαι ἐπ' ἄλλαις  
 ἐρχόμεναι φαίνονθ', ὥσεί νεφέη ὕδατόεντα,  
 ὅσσα τ' ἐν οὐρανῷ εἴσιν ἐλαυνόμενα προτέρωσε 90  
 ἦε νότοιο βίῃ, ἦε Θρηκὸς βορέαο·  
 τῶν μὲν τ' οὔτις ἀριθμὸς ἐν ἡέρι γίνετ' ἰόντων,  
 οὐδ' ἄνυσις· τόσα γάρ τε μετὰ προτέροισι κυλλύνδει  
 ἴς ἀνέμου, τὰ δέ τ' ἄλλα κορύσσεται αὐθις ἐπ' ἄλλοις·  
 τόσος αἰεὶ μετόπισθε βοῶν ἐπὶ βουκόλῳ ἦει. 95  
 πᾶν δ' ἄρ' ἐνεπλήσθη πεδίον, πᾶσαι δὲ κέλευθοι,  
 ληϊδὸς ἐρχομένης· στείνοντο δὲ πίοιες ἀγροὶ  
 μυκηθμῷ· σηκοὶ δὲ βοῶν ῥεῖα πλήσθησαν  
 εἰλιπόδων· ὅιες δὲ κατ' αὐλὰς ἠύλίζοντο.  
 ἔνθα μὲν οὔτις ἔκηλος, ἀπειρεσίῳ περ ἐόντων, 100  
 εἰστήκει παρὰ βουσὶν ἀνὴρ κεχρημένος ἔργον·  
 ἀλλ' ὁ μὲν ἀμφὶ πόδεσσιν ἐϋτμήτοισιν ἱμάσι  
 καλοπέδιλ' ἀράρισκε παρασταδὸν ἐγγὺς ἀμέλγειν·  
 ἄλλος δ' αὖ φίλα τέκνα φίλαις ὑπὸ μητράσιν ἔει,  
 πινόμεναι λαοῖο μεμαότα πάγχυ γάλακτος· 105  
 ἄλλος ἀμόλγιον εἶχ', ἄλλος τρέφε πίονα τυρόν·  
 ἄλλος ἐσήγευ ἔσω ταύρους δίχα θηλειάων.  
 Αὐγείης δ' ἐπὶ πάντας ἰὼν θηεῖτο βοαύλους,  
 ἦντινὰ οἱ κτεάνων κομιδὴν ἐτίθεντο νομῆες.  
 σὺν δ' υἱὸς τε, βίῃ τε βαρύφρονος Ἡρακλῆος, 110  
 ὠμάρτευν βασιλῆϊ διερχομένῳ μέγαν ὄλβον.

ἔνθα καὶ ἄρρηκτόν περ ἔχων ἐν στήθεσι θυμὸν  
 Ἀμφιτρωνιάδης καὶ ἀρηρότα νωλεμέσ αἰεὶ,  
 ἐκπάγλως θαύμαζε βοῶν τόγε μυρίον ἔθνος  
 εἰσορόων. οὐ γάρ κεν ἔφασκέ τις οὐδὲ ἐώλπει 115  
 ἀνδρὸς ληϊδ' ἐνδὸς τόσσην ἔμεν, οὐδὲ δέκ' ἄλλων,  
 οἷγε πολλύρρηνες πάντων ἔσαν ἐκ βασιλίων.  
 Ἥελιος δ' ᾧ παιδὶ τόδ' ἔξοχον ὥπασε δῶρον,  
 ἀφνειὸν μήλοισι περὶ πάντων ἔμμεναι ἀνδρῶν  
 καὶ ῥά οἱ αὐτὸς ὄφελλε διαμπερέως βοτὰ πάντα 120  
 ἐς τέλος· οὐ μὲν γάρ τις ἐπήλυθε νοῦσος ἐκείνου  
 βουκολίῳ, αἷτ' ἔργα καταφθίνουσι νομῇν.  
 αἰεὶ δὲ πλέονες κερααὶ βόες, αἰὲν ἀμείνους  
 ἐξ ἔτεος γείνοντο μάλ' εἰς ἔτος· ἦ γὰρ ἅπασαι  
 ζωοτόκοι τ' ἦσαν περιώσια, θηλυτόκοι τε. 125  
 ταῖς δὲ τριηκόσιοι ταῦροι συνάμ' ἐστιχώντο,  
 κνήμαργοί θ' ἑλικές τε· διηκόσιοί γε μὲν ἄλλοι  
 φοίνικες· πάντες δ' ἐπιβήτορες οἷγ' ἔσαν ἥδη.  
 ἄλλοι δ' αὖ μετὰ τοῖσι δυνώδεκα βουκολέοντο  
 ἱεροὶ Ἥελιον· χροίην δ' ἔσαν ἡῦτε κύκνοι, 130  
 ἀργησταί, πᾶσιν δὲ μετέπρεπον εἰλιπόδεσσιν·  
 οἳ καὶ ἀτιμαγέλαι βόσκοντ' ἐριθηλέα ποίην  
 ἐν νομῷ, ᾧδ' ἔκπαγλον ἐπὶ σφίσι γαυριόωντες.  
 καὶ ῥ' ὁπότ' ἐκ λασίοιο θοοὶ προγενοίατο θήρης  
 ἐς πεδίον δρυμοῖο βοῶν ἔνεκ' ἀγροτεράων, 135  
 πρῶτοι τοί γε μάχηνδε κατὰ χροὸς ἦσαν ὁσμήν·  
 δεινὸν δ' ἐβρυχῶντο φόνον λεύσσουντε προσώπων.  
 τῶν μὲν τε προφέρεσκε βίηφί τε καὶ σθένει ᾧ  
 ἡδ' ὑπεροπλή Φαέθων μέγας· ὃν ῥα βοτῆρες  
 ἀστέρη πάντες ἔϊσκον, ὃθ' οὐνεκα πολλὸν ἐν ἄλλοις 140  
 βουσὶν ἰὼν λάμπεσκεν, ἀρίζηλος δ' ἐτέτυκτο.

δς δὴ τοι σκύλος αὖτον ἰδὼν χαροποῖο λέοντος,  
 αὐτῷ ἔπειτ' ἐπόρουσεν ἐϋσκόπῳ Ἑρακλῆϊ  
 χρίψασθαι ποτὶ πλευρὰ κάρη στιβαρόν τε μέτωπον.  
 τοῦ μὲν ἄναξ προσιόντος ἐδράξατο χειρὶ παχείῃ 145  
 σκαιοῦ ἄφαρ κέραος· κατὰ δ' αὐχένα νέρθ' ἐπὶ γαίης  
 κλάσσε, βαρύν περ ἐόντα· πάλιν δέ μιν ὤσεν ὀπίσσω  
 ὦμῳ ἐπιβρίσας· ὁ δέ οἱ περὶ νεῦρα ταυνοθεῖς  
 μυνὼν ἐξ ὑπάτοιο βραχίονος ὀρθὸς ἀνέστη.  
 θαύμαζον δ' αὐτός τε ἄναξ, υἱὸς τε δαΐφρων 150  
 Φυλεὺς, οἳ τ' ἐπὶ βουσι κορωνίσινι βουκόλοι ἄνδρες,  
 Ἀμφιτρωνιάδαο βίην ὑπέροπλον ἰδόντες.  
 τῷ δ' εἰς ἄστυ, λιπόντε κατ' αὐτόθι πίνοντας ἀγροὺς  
 ἐστιχέτην, Φυλεὺς τε βιή θ' Ἑρακλεΐη.  
 λαοφόρον δ' ἐπέβησαν ὅθι πρῶτιστα κελεύθου, 155  
 λεπτήν καρπαλίμοισι τρίβον ποσὶν ἐξανύσαντες,  
 ἥ ῥα δι' ἀμπελεῶνος ἀπὸ σταθμῶν τετάνυστο,  
 οὔτι λίην ἀρίσημος ἐν ὕλῃ χλωρὰ θεούσῃ·  
 τῇ μὲν ἄρα προσέειπε Διὸς γόνον ὑψίστοιο  
 Αὐγείῳ φίλος υἱός, ἔθεν μετόπισθεν ἰόντα, 160  
 ἦκα παρακλίνας κεφαλὴν κατὰ δεξιὸν ὤμον·  
 ξεῖνε, πάλαι τινα πάγχυ σέθεν πέρι μῦθον ἀκούσας,  
 ὥσεί περ σφετέρῃσιν ἐνὶ φρεσὶ βάλλομαι ἄρτι·  
 ἦλυθε γὰρ στείχων τίς ἀπ' Ἀργεος, ὥς νέος ἀκμῆς 165  
 ἐνθάδ' Ἀχαιοὺς ἀνὴρ, Ἑλίκης ἐξ ἀγχιάλοιο,  
 δς δὴ τοι μυθεῖτο καὶ ἐν πλεόνεσσιν Ἐπειῶν,  
 οὐνεκεν Ἀργείων τις, ἔθεν παρεόντος, ὄλεσσε  
 θηρίον, αἰνολέοντα, κακὸν τέρας ἀγροιώταις,  
 κοίλῃν αὖλιον ἔχοντα Διὸς Νεμέοιο παρ' ἄλσος·  
 οὐκ οἷδ' ἀτρεκέως, ἥ Ἀργεος ἐξ ἱεροῖο 170  
 αὐτόθεν, ἥ Τίρυνθα νέμων πόλιν, ἥ ἐ Μυκλήν.

ὥς κείνος ἀγόρευε· γένος δέ μιν εἶναι ἔφασκεν  
 (εἰ ἔτεόν περ ἐγὼ μιμνήσκομαι) ἐκ Περσῆος.  
 ἔλπομαι οὐχ ἕτερον τόδε τλήμεναι Αἰγιαλῶν  
 ἢ σέ, δέρμα δὲ θηρὸς ἀριφραδέως ἀγορεύει 175  
 χειρῶν καρτερὸν ἔργον, ὃ τοι περὶ πλευρὰ καλύπτει.  
 εἴπ' ἄγε νῦν μοι πρῶτον, (ἴνα γνῶω κατὰ θυμόν,  
 ἦρως, εἴτ' ἐτύμως μαντεύομαι, εἴτε καὶ οὐκί,)  
 εἰ σύ γ' ἐκείνος, ὃν ἄμμιν ἀκούοντεςσιν ἔειπεν  
 οὐχ' Ἑλίκηθεν Ἀχαιός, ἐγὼ δέ σε φράζομαι ὀρθῶς. 180  
 εἰπέ δ', ὅπως ὀλοὸν τόδε θηρίον αὐτὸς ἔπεφνες,  
 ὅπως τ' εὐνδρον Νεμέης εἰσήλυθε χῶρον.  
 οὐ μὲν γάρ κε τοσόνδε κατ' Ἀπίδα κυῶδαλον εὖροις  
 ἰμείρων ἰδέειν· ἐπεὶ οὐ μάλα τηλίκᾳ βόσκει,  
 ἀλλ' ἄρκτους τε σύας τε λύκων τ' ὀλοφώϊον ἔρνος. 185  
 τῷ καὶ θαυμάζουσιν ἀκούοντες τότε μῦθον·  
 οἱ δέ νυ καὶ ψεύδεσθαι ὁδοιπόρον ἀνέρ' ἔφαντο,  
 γλώσσης μαψιδίῳ χαριζόμενον παρεούσιν.

ὥς εἰπὼν μέσσης ἐξηρώησε κελεύθου  
 Φυλεύς, ὅφρα κιούσιν ἅμα σφίσιν ἄρκιος εἴη, 190  
 καὶ ῥά τε ῥῆϊτερον φαμένου κλύοι Ἡρακλῆος,  
 ὃς μιν ὁμαρτήσας τοίῳ προσελέξατο μῦθῳ·  
 ὦ Αὐγυιάδη, τὸ μὲν ὅττι μὲ πρῶτον ἀνῆρεν,  
 αὐτὸς καὶ μάλα ῥεῖα κατὰ στάθμην ἐνόησας.  
 ἀμφὶ δέ σοι τὰ ἕκαστα λέγοιμί κε τοῦδε πελώρου, 195  
 ὅπως ἐκράανθεν, ἐπεὶ λελίσσαι ἀκούειν,  
 νόσφιν γ' ἢ ὅθεν ἦλθε· τὸ γάρ, πολέων περ ἐόντων  
 Ἀργείων, οὐδέϊς κεν ἔχοι σάφα μυθήσασθαι·  
 οἶον δ' ἀθανάτων τι· ἔτισκομεν ἀνδράσι πῆμα  
 ἱρῶν μηνίσαντα Φορωνεῖδῃσιν ἐφείναι. 200  
 πάντας γὰρ πισῆας ἐπικλύζων ποταμὸς ὣς,



αὐτὰρ ὁ κρᾶτα δαφουινὸν ἀπὸ χθονὸς ὦκ' ἐπάειρεν  
 θαμβήσας, πάντη δὲ διέδρακεν ὀφθαλμοῖσι  
 σκεπτόμενος, λαμυροῦς δὲ χανῶν ὑπ' ὀδόντας ἔφηνε.  
 τῷ δ' ἐγὼ ἄλλον δίστοτον ἀπὸ νευρῆς προΐαλλον, 235  
 ἀσχαλόων, ὅτι μοι πρὶν ἐτώσιος ἔκφυγε χειρός·  
 μεσσηγὺς δ' ἔβαλον στηθέων, ὅθι πνεύμονος ἔδρη.  
 ἀλλ' οὐδ' ὥς ὑπὸ βύρσαν ἔδν πολυνώδυνος ἰός·  
 ἀλλ' ἔπεσε προπάραιθε ποδῶν ἀνεμώλιος αὐτῶς.  
 τὸ τρίτον αὖ μέλλεσκον, ἀσώμενος ἐν φρεσὶν αἰῶς, 240  
 αὖ ἐρύειν· ὁ δέ μ' εἶδε περιγληνώμενος ὅσοις  
 θῆρ ἄμοτος· μακρὴν δὲ περ' ἰγνύησιν ἔλιξε  
 κέρκον, ἄφαρ δὲ μάχης ἐμνήσατο· πᾶς δέ οἱ αὐχὴν  
 θυμοῦ ἐνεπλήσθη, πυρσαὶ δ' ἔφριξαν ἔθειραι  
 σκυζομένῃ· κυρτὴ δὲ ῥάχισ γένετ' ἥϊτε τόξον, 245  
 πάντοθεν εἰληθέντος ὑπαὶ λαγόνας τε καὶ ἰζύν.  
 ὥς δ' ὅταν ἄρματοπηγὸς ἀνὴρ, πολέων ἴδρις ἔργων,  
 ὄρηκας κάμπτησιν ἐρινεοῦ εὐκεάτοιο,  
 θάλψας ἐν πυρὶ πρῶτον, ἐπαξούῳ κύκλα δίφρῳ·  
 τοῦ μὲν ὑπ' ἐκ χειρῶν ἔφηνγεν τανύφλοιος ἐρινεὸς 250  
 καμπτόμενος, τηλοῦ δὲ μῆνι πῆδῃσε σὺν ὀρμῇ·  
 ὥς ἐπ' ἐμοὶ λῖς αἰνὸς ἀπόπροθεν ἀθρόος ἄλτο,  
 μαιμώνων χροὸς ἄσαι, ἐγὼ δ' ἐτέρηφι βέλεμνα  
 χειρὶ προεσχεθόμην, καὶ ἀπ' ὤμων δίπλακα λώπην,  
 τῇ δ' ἐτέρῃ ῥόπαλον κόρσης ὑπερ αἶον ἀείρας, 255  
 ἤλασα κακκεφαλῆς· διὰ δ' ἄνδιχα τρηχὺν ἔαξα  
 αὐτοῦ ἐπὶ λασίοιο καρῆατος ἀγριέλαιον  
 θηρὸς ἀμαμακέτοιο· πέσεν δ' ὄγε, πρὶν ἐμ' ἰκέσθαι,  
 ὑψόθεν ἐν γαίῃ, καὶ ἐπὶ τρομεροῖς ποσὶν ἔστη,  
 νευστάζων κεφαλῇ· περὶ γὰρ σκότος ὅσσε οἱ ἄμφω 260  
 ἦλθε, βίῃ σσειθέντος ἐν ὀστέῳ ἐγκεφάλαιο.

τὸν μὲν ἐγὼν ὀδύνησι παραφρονέοντα βαρείαις  
 νωσάμενος, πρὶν αὖθις ὑπότροπον ἀμπνυνθῆναι,  
 ἀνέχενος ἀρρήκτοιο παρ' ἰνίου ἤλασα προφθὰς, 265  
 ῥίψας τόξον ἔραζε πολύρραπτόν τε φαρέτρην·  
 ἦγχον δ' ἐγκρατέως, στιβαρὰς σὺν χεῖρας ἐρείσας  
 ἐξόπιθεν, μὴ σάρκας ἀποδρύψῃ ὀνύχεσσι·  
 πρὸς δ' οὐδας πτέρυγῃσι πόδας στερεῶς ἐπιέζον  
 οὐραίους ἐπιβάς· μῆροισί τε πλευρ' ἐφύλασσον,  
 μέχρ' οἱ ἐξετάνυσσα βραχίονας, ὀρθὸν αἰέρας 270  
 ἄπνευστον· ψυχὴν δὲ πελώριον ἔλλαχεν ἄδης.  
 καὶ τότε δὴ βούλευον, ὅπως λασιαύχενα βύρσαν  
 θηρὸς τεθνεώτος ἀπαὶ μελέων ἐρυσάμην,  
 ἀργαλέον μάλα μόχθον· ἐπεὶ οὐκ ἔσκε σιδήρῳ  
 τμητῇ οὐδὲ λίθοις πειρωμένῳ, οὐδὲ μὲν ὕλη. 275  
 ἔνθα μοι ἀθανάτων τίς ἐπὶ φρεσὶ θῆκε νοῆσαι,  
 αὐτοῖς δέρμα λέοντος ἀνασχίζειν ὀνύχεσσιν.  
 τοῖσι θοῶς ἀπ' ἰδείρα καὶ ἀμφεθέμην μελέεσσιν,  
 ἔρκος ἐνυαλίου ταμεσίχροος ἰωχμοῖο.  
 οὐτός τοι Νεμέου γένετ', ὦ φίλε, θηρὸς ὀλεθρος, 280  
 πολλὰ πάρος μήλοισ τε καὶ ἀνδράσι κήδεα θέντος.

## I D Y L L XXVI.

### *The Death of Pentheus.*

Ἴνώ, κ' Αὐτονόα, χ' ἅ μαλοπάρηος Ἀγαυά,  
 τρεῖς θιάσως ἐς ὄρος τρεῖς ἄγαγον αὐταὶ ἐοῖσαι.  
 χ' αἶ μὲν ἀμερξάμεναι λασίας ὀρυθὸς ἄγρια φύλλα,  
 κισσόν τε ζῶοντα, καὶ ἀσφόδελον τὸν ὑπὲρ γᾶς,  
 ἐν καθαρῷ λειμῶνι κάμον δυοκαίδεκα βωμῶς, 5  
 τὼς τρεῖς τῇ Σεμέλῃ, τὼς ἑννέα τῇ Διονύσῳ·  
 ἱερὰ δ' ἐκ κίστας ποπανεύματα χερσὶν ἐλοῖσαι,  
 εὐφάμῳς κατέθεντο νεοδρέπτων ἐπὶ βωμῶν,  
 ὥς ἐδίδασχ', ὥς αὐτὸς ἐθυμάρει Διόνυσος.  
 Πενθεὺς δ' ἀλιβάτου πέτρας ἀπο πάντ' ἐθεώρει, 10  
 σχῖνον ἐς ἀρχαίαν καταδύς, ἐπιχώριον ἔρνος.  
 Αὐτονόα πρῶτα νιν ἀνέκραγε δεινὸν ἰδοῖσα,  
 σὺν δ' ἐτάραξε ποσὶν μανιῶδες ὄργια Βάκχου,  
 ἐξαπλῆς ἐπιούσα, τὰ δ' οὐχ ὀρέοντι βέβαλοι. ✓  
 μαίνεται μὲν τ' αὐτά, μαίνοντο δ' ἄρ' εὐθὺ καὶ ἄλλαι. 15  
 Πενθεὺς μὲν φεῦγεν πεφοβημένος, αἱ δ' ἐδίωκον,  
 πέπλῳς ἐκ ζωστήρος ἐπ' ἰγνύαν ἐρύσασαι.  
 Πενθεὺς μὲν τόδ' εἶπε· Τίνος κέχρησθε, γυναικες  
 Αὐτονόα δὲ τόδ' εἶπε· Τάχα γνώσῃ, πρὶν ἀκοῦσαι·  
 μάτηρ μὲν κεφαλὰν μυκήσατο παιδὸς ἐλοῖσα, 20  
 ὅσσον περ τοκάδος τελέθει μύκημα λεαίνης·



Ἴνῳ δ' ἐξέρρηξε σὺν ὤμοπλάτῃ μέγαν ὦμον,  
 λαῖ ἐπὶ γαστέρα βᾶσα· καὶ Αὐτονόῃ ῥυθμὸς ὠντός.  
 αἱ δ' ἄλλαι τὰ περισσὰ κρεανομέοντο γυναικες,  
 ἐς Θήβας δ' ἀφίκοντο πεφυρμέναι αἵματι πᾶσαι, 25  
 ἐξ ὄρεος πένθημα καὶ οὐ Πενθήῃ φέροισαι.  
 οὐκ ἀλέγω· μηδ' ἄλλος ἀπεχθέμεναι Διόνυσφ  
 φροντίζοι, μηδ' εἰ χαλεπώτερα τῶνδ' ἐμόγησεν,  
 εἴη δ' ἐνναέτης, ἧ καὶ δεκάτῳ ἐπιβαίνοι·  
 αὐτὸς δ' εὐαγέοιμι, καὶ εὐαγέεσσιν ἄδοιμι. 30  
 ἐκ Διὸς αἰγιόχῳ τιμᾶν ἔχει αἰετὸς οὗτος·  
 εὐσεβέων παιδεσσι τὰ λώϊα, δυσσεβέων δ' οὔ.  
 χαίροι μὲν Διόνυσος, δν ἐν Δρακάνῃ νιφόεντι  
 Ζεὺς ὕπατος μεγάλην ἐπιγουνίδα κάτθετο λύσας·  
 χαίροι δ' εὐειδὴς Σεμέλα, καὶ ἀδελφεαὶ αὐτᾶς 35  
 Καδμείαι, πολλαῖς μεμελημέναι ἡρώταις,  
 αἱ τόδε ἔργον ἔρεξαν ὀρίαντος Διόνυσου  
 οὐκ ἐπιμωμητόν. μηδεὶς τὰ θεῶν ὀνόσαιοι.

# Ι Δ Υ Λ Λ XXVIII.

## *The Distaff.*

Γλαυκάς, ὦ φιλέριθ' ἀλακάτα, δῶρον Ἀθανάας  
 γυναιξίν, νόος οἰκωφελίας αἴσιν ἐπάβολος,  
 θάρσεισ' ἄμμιν ὑμάρτη πόλιν ἐς Νεῶλεω ἀγλαάν,  
 ὅππα Κύπριδος ἱρὸν καλάμῳ χλωρὸν ὑπ' ἀπαλῶ·  
 τῇδε γὰρ πλόον εὐάνεμον αἰτεύμεθα παρ Διός, 5  
 ὅππως ξείνον ἐμὸν τέρψομ' ἰδὼν κἀντιφιλήσομαι  
 Νικίαν, Χαρίτων ἱμεροφώνων ἱερὸν φυτόν,  
 καὶ σε τὰν ἐλέφαντος πολυμόχθῳ γεγενημέναν  
 δῶρον Νικιάας εἰς ἀλόχῳ χέρρας ὀπάσσομεν·  
 σὺν τῇ πολλὰ μὲν ἔργ' ἐκτελέσεις, ἀνδρεῖοις πέπλοις, 10  
 πολλὰ δ' οἷα γυναιῖκες φορέοις' ὑδάτινα βράκη.  
 δις γὰρ ματέρες ἀρνῶν μαλάκοις ἐν βοτάνῃ πόκοις  
 πέζαιντ' αὐτοετεί, Θευγενίδος γ' ἔννεκ' ἐϋσφύρω·  
 οὔτως ἀνυσιεργός· φιλέει δ' ὅσσα σαόφρονες.  
 οὐ γὰρ εἰς ἀκίρας οὐδ' ἐς ἀεργῷ κεν ἐβολλόμαν 15  
 ὀπάσαι σὲ δόμοις ἀμμετέρας ἔσσαν ἀπὸ χθονός.  
 καὶ γάρ σοι πατρίς, ἂν ὥξ' Ἐφύρας κτίσσε ποτ' Ἀρχίας,  
 νάσω Τρινακρίας μυελόν, ἀνδρῶν δοκίμων πόλιν.  
 νῦν μὰν οἶκον ἔχοις' ἀνέρος, ὃς πόλλ' ἐδάη σοφὰ  
 ἀνθρώποισι νόσοις φάρμακα λυγραῖς ἀπαλαλκόμεν, 20

οὐκ ἂν οἱ θηρῶν τις ἐδήρισευ περὶ τιμῆς·  
νῦν δὲ λίην ζάκοτόν τι καὶ ἄρρηγες γένεθ' αὐτῶς.

ἦ ῥα· καὶ ἐσσυμένως ποτὶ τῷλιον ἴζον ἰόντες.  
'Ἡέλιος μὲν ἔπειτα ποτὶ ζόφον ἔτραπεν ἵππους, 85  
δεῖλεον ἡμᾶρ ἄγων· τὰ δ' ἐπήλυθε· πλόνα μῆλα  
ἐκ βοτάνης ἀνιόντα μετ' αὐλιά τε σηκούς τε.  
αὐτὰρ ἔπειτα βόες μάλα μυρταὶ ἄλλαι ἐπ' ἄλλαις  
ἐρχόμεναι φαίνονθ', ὥσῃ νέφη ὕδατόεντα,  
ὄσσα τ' ἐν οὐρανῷ εἰσιν ἐλαυνόμενα προτέρωσε 90  
ἢ ἐνότιο βίη, ἢ Ὀρηκὸς βορέας·

τῶν μὲν τ' οὔτις ἀριθμὸς ἐν ἡέρι γίνετ' ἰόντων,  
οὐδ' ἄνυσσι· τόσα γάρ τε μετὰ προτέροισι κυλίνδει  
ἴς ἀνέμου, τὰ δέ τ' ἄλλα κορύσσεται αὐθις ἐπ' ἄλλοις·  
τόσσ' αἰεὶ μετόπισθε βοῶν ἐπὶ βουκόλῃ ῥῆι. 95

πᾶν δ' ἄρ' ἐνεπλήσθη πεδίου, πᾶσαι δὲ κέλευθοι,  
ληϊδος ἐρχομένης· στείνοντο δὲ πλόνες ἄγροὶ  
μυκηθμῷ· σηκοὶ δὲ βοῶν ῥεῖα πλήσθησαν  
εἰλιπόδων· ὅιες δὲ κατ' αὐλὰς ἡλίζοντο.

ἔνθα μὲν οὕτως ἔκηλος, ἀπειρεσίῳ περ ἐόντων, 100  
εἰστήκει παρὰ βουσὶν ἀνὴρ κεχηρμένος ἔργου·

ἀλλ' ὁ μὲν ἀμφὶ πόδεσσιν ἐϋτμήτοισιν ἱμάσι  
καλοπέδιλ' ἀράρισκε παρασταδὸν ἐγγὺς ἀμέλγειν·  
ἄλλος δ' αὖ φίλα τέκνα φίλαις ὑπὸ μητράσιν ἴει,  
πινέμεναι λαροῖο μεμαότα πάγχυ γάλακτος· 105

ἄλλος ἀμόλγιον εἶχ', ἄλλος τρέφε πλόνα τυρόν·  
ἄλλος ἐσῆγεν ἔσω ταύρους δίχα θηλειῶν.

Αὐγείης δ' ἐπὶ πάντας ἰὼν θηεῖτο βοαύλους,  
ἦντινὰ οἱ κτεάνων κομιδὴν ἐτίθεντο νομῆς.  
σὺν δ' υἱὸς τε, βίη τε βαρύφρονος Ἡρακλῆος, 110  
ὠμάρτευν βασιλῆϊ διερχομένῳ μέγαν ὄλβον.

ἔνθα καὶ ἄρρηκτόν περ ἔχων ἐν στήθεσι θυμὸν  
 Ἀμφιτρωνιάδης καὶ ἀρηρότα νωλεμέες αἰεῖ,  
 ἐκπάγλως θαύμαζε βοῶν τόγε μυρίον ἔθνος  
 εἰσορόων. οὐ γάρ κεν ἔφασκέ τις οὐδὲ ἐώλπει 115  
 ἀνδρὸς ληϊδ' ἐνὸς τόσσην ἔμεν, οὐδὲ δέκ' ἄλλων,  
 οἷγε πολλύρρηνες πάντων ἔσαν ἐκ βασιλίων.  
 Ἥελιος δ' ᾧ παιδὶ τόδ' ἔξοχον ὥπασε δῶρον,  
 ἀφνειὸν μήλοισι περὶ πάντων ἔμμεναι ἀνδρῶν  
 καὶ ῥά οἱ αὐτὸς ὄφελλε διαμπερέως βοτὰ πάντα 120  
 ἐς τέλος· οὐ μὲν γάρ τις ἐπήλυθε νοῦσος ἐκείνου  
 βουκολοῖς, αἷτ' ἔργα καταφθίνουσι νομήν.  
 αἰεὶ δὲ πλέονες κερααὶ βόες, αἶεν ἀμείνους  
 ἐς ἔτεος γαίνοντο μάλ' εἰς ἔτος· ἦ γὰρ ἅπασαι  
 ζωοτόκοι τ' ἦσαν περιώσια, θηλυτόκοι τε. 125  
 ταῖς δὲ τριηκόσιοι ταῦροι συνάμ' ἐστιχώοντο,  
 κνήμαργοί θ' ἑλικές τε· διηκόσιοί γε μὲν ἄλλοι  
 φοίνικες· πάντες δ' ἐπιβήτορες οἷγ' ἔσαν ἥδη.  
 ἄλλοι δ' αὖ μετὰ τοῖσι δυνώδεκα βουκολέοντο  
 ἱεροὶ Ἥελιόν· χροίην δ' ἔσαν ἥντε κύκνοι, 130  
 ἀργησταί, πᾶσιν δὲ μετέπρεπον εἰλιπόδεσσιν·  
 οἳ καὶ ἀτιμαγέλαι βόσκοντ' ἐριθηλέα ποίην  
 ἐν νομῷ, ᾧδ' ἐκπαγλον ἐπὶ σφίσι γαυριόωντες.  
 καὶ ῥ' ὅπότε ἐκ λασίοιο θοοὶ προγενοίατο θήρως  
 ἐς πεδίον δρυμοῖο βοῶν ἕνεκ' ἀγροτεράων, 135  
 πρῶτοι τοί γε μάχηνδε κατὰ χροδὸς ἦσαν ὁσμήν·  
 δεινὸν δ' ἐβρυχῶντο φόνον λεύσσουντε προσώπων.  
 τῶν μὲν τε προφέρεσκε βίηφι τε καὶ σθένει ᾧ  
 ἦδ' ὑπεροπλήι Φαέθων μέγας· οὐ γὰρ βοτῆρως  
 ἀστέρει πάντες ἔϊσκον, ὅθ' οὕνεκα πολλὸν ἐν ἄλλοις 140  
 βουσὶν ἰὼν λάμπεσκεν, ἀρίζηλος δ' ἐτέτυκτο.

δς δὴ τοι σκύλος αἶον ἰδὼν χαροποῖο λέοντος,  
 αὐτῷ ἔπειτ' ἐπόρουσεν ἐϋσκόπῳ Ἑρακλῆϊ  
 χρίμψασθαι ποτὶ πλευρὰ κάρη στιβαρόν τε μέτωπον.  
 τοῦ μὲν ἀναξ προσιόντος ἐδράξατο χειρὶ παχείῃ 145  
 σκαιοῦ ἄφαρ κέραος· κατὰ δ' αὐχένα νέρθ' ἐπὶ γαίης  
 κλάσσε, βαρύν περ ἐόντα· πάλιν δέ μιν ὤσεν ὀπίσσω  
 ὦμῳ ἐπιβρίσας· ὃ δέ οἱ περὶ νεῦρα τανυσθεῖς  
 μῶν ἐξ ὑπάτοιο βραχιονος ὀρθὸς ἀνέστη.  
 θαύμαζον δ' αὐτός τε ἀναξ, υἱὸς τε δαΐφρων 150  
 Φυλεὺς, οἳ τ' ἐπὶ βουσὶ κορωνίσιν βουκόλοι ἄνδρες,  
 Ἀμφιτρωνιάδαο βίην ὑπέροπλον ἰδόντες.  
 τῷ δ' εἰς ἄστυ, λιπόντε κατ' αὐτόθι πίονας ἀγρούς  
 ἐστιχέτην, Φυλεὺς τε βιή θ' Ἑρακλῆϊν.  
 λαοφόρου δ' ἐπέβησαν ὅθι πρῶτιστα κελεύθου, 155  
 λεπτήν καρπαλίμοισι τρίβον ποσὶν ἐξανύσαντες,  
 ἧ ῥα δι' ἀμπελεῶνος ἀπὸ σταθμῶν τετάνυστο,  
 οὔτι λίην ἀρίσημος ἐν ὕλῃ χλωρὰ θεούσῃ·  
 τῇ μὲν ἄρα προσέειπε Διὸς γόνον ὑψίστοιο  
 Αὐγείῳ φίλος υἱός, ἔθεν μετόπισθεν ἰόντα, 160  
 ἦκα παρακλίνας κεφαλὴν κατὰ δεξιὸν ὦμον  
 ξεῖνε, πάλαι τινὰ πάγχυ σέθεν πέρι μῦθον ἀκούσας,  
 ὥσεί περ σφετέρησιν ἐνὶ φρεσὶ βάλλομαι ἄρτι·  
 ἦλυθε γὰρ στείχων τίς ἀπ' Ἄργεος, ὥς νέος ἀκμῆς  
 ἐνθάδ' Ἀχαιοὺς ἀνήρ, Ἑλίκης ἐξ ἀγχιάλοιο, 165  
 δς δὴ τοι μυθεῖτο καὶ ἐν πλεόνεσσιν Ἑπειῶν,  
 σὺνκεν Ἀργείων τις, ἔθεν παρεόντος, ὄλεσσε  
 θηρίον, αἰνολέοντα, κακὸν τέρας ἀγροιώταις,  
 κοιλὴν αὖλῳ ἔχοντα Διὸς Νεμέοιο παρ' ἄλσος·  
 οὐκ οὐδ' ἀτρεκέως, ἧ Ἄργεος ἐξ ἱεροῖο 170  
 αὐτόθεν, ἧ Τίρυνθα νέμων πόλιν, ἧ Μυκῆνιν.

ὥς κείνος ἀγόρευε· γένος δέ μιν εἶναι ἔφασκεν  
 (εἰ ἐτεόν περ ἐγὼ μιμνήσκομαι) ἐκ Περσῆος.  
 ἔλπομαι οὐχ ἕτερον τόδε τλήμεναι Αἰγιαλῶν  
 ἢ σέ, δέρμα δὲ θηρὸς ἀριφραδέως ἀγορεύει 175  
 χειρῶν καρτερὸν ἔργον, ὃ τοι περὶ πλευρὰ καλύπτει.  
 εἴπ' ἄγε νῦν μοι πρῶτον, (ἴνα γνῶω κατὰ θυμόν,  
 ἦρως, εἴτ' ἐτύμως μαυτεύομαι, εἴτε καὶ οὐκί,)  
 εἰ σύ γ' ἐκείνος, ὃν ἄμμι ἀκούοντεςσιν ἔειπεν  
 οὐζ' Ἑλίκηθεν Ἀχαιός, ἐγὼ δέ σε φράζομαι ὀρθῶς. 180  
 εἶπε δ', ὅπως ὁλοὸν τόδε θηρίον αὐτὸς ἔπεφνες,  
 ὅπως τ' εὐνδρον Νεμέης εἰσήλυθε χῶρον.  
 οὐ μὲν γάρ κε τοσόνδε κατ' Ἀπίδα κνώδαλον εὖροις  
 ἱμείρων ἰδέειν· ἐπεὶ οὐ μάλα τηλίκᾳ βόσκει,  
 ἀλλ' ἄρκτους τε σύας τε λύκων τ' ὀλοφώϊον ἔρνος. 185  
 τῷ καὶ θαυμάζεσκον ἀκούοντες τότε μῦθον·  
 οἱ δέ νυ καὶ ψεύδεσθαι ὁδοιπόρον ἀνέρ' ἔφαντο,  
 γλώσσης μαψιδίλοιο χαριζόμενον παρεούσιν.

ὥς εἰπὼν μέσσης ἐξηρώησε κελεύθου  
 Φυλεύς, ὅφρα κιούσιν ἅμα σφίσιν ἄρκιος εἴη 190  
 καὶ ῥά τε ῥῆϊτερον φαμένου κλύοι Ἑρακλῆος,  
 ὅς μιν ὁμαρτήσας τοίῳ προσελέξατο μύθῳ·

ὦ Αὐγυιάδη, τὸ μὲν ὅττι μὲ πρῶτον ἀνῆρεν,  
 αὐτὸς καὶ μάλα ῥεῖα κατὰ στάθμην ἐνόησας.  
 ἀμφὶ δέ σοι τὰ ἕκαστα λέγοιμί κε τοῦδε πελώρου, 195  
 ὅπως ἐκράανθεν, ἐπεὶ λελίσσαι ἀκούειν,  
 νόσφιν γ' ἢ ὅθεν ἦλθε· τὸ γάρ, πολέων περ ἐόντων  
 Ἀργείων, οὐδεὶς κεν ἔχοι σάφα μυθήσασθαι·  
 οἶον δ' ἀθανάτων τι· ἔϊσκομεν ἀνδράσι πῆμα  
 ἱρῶν μηνίσαντα Φορωνεΐδῃσιν ἐφεῖναι. 200  
 πάντας γὰρ πισῆας ἐπικλύζων ποταμὸς ὧς,

λῖς ἄμοτον κεραΐζει· μάλιστα δὲ Βεμβιναίους,  
 οἱ ἔθεν ἀγχίμολοι ναῖον ἄτλητα παθόντες.  
 τὸν μὲν ἐμοὶ πρώτιστα τελεῖν ἐπέταξεν ἄεθλον  
 Εὐρυσθεύς, κτείνει δέ μ' ἐφίετο θηρίον αἰνόν. 205  
 αὐτὰρ ἐγὼ κέρας ὕγρον ἐλὼν κοίλην τε φαρέτρην  
 ἰὼν ἐμπλείην νεόμην· ἐτέρηφι δὲ βάκτρον  
 εὐπαγές, αὐτόφλοιον ἐπηρεφέος κοτλῖοιο,  
 ἔμμητρον· τὸ μὲν αὐτὸς ὑπὸ ζαθέφ' Ἑλικῶνι  
 εὐρῶν σὺν πυκνήσιν ὀλοσχερές ἔσπασα ῥίζαις. 210  
 αὐτὰρ ἐπεὶ τὸν χῶρον, ὅθι λῖς ἦεν, ἴκανον,  
 δῆ τότε τόξον ἐλὼν στρεπτήν ἐπέλασσα κορώνη  
 νευρεῖήν, περὶ δ' ἰὸν ἐχέστονον εἴθαρ ἔβησα.  
 πάντῃ δ' ὅσσε φέρων ὀλοὸν τέρας ἔσκοπίζον,  
 εἷ μιν ἐσαθρήσαιμι, πάρος γ' ἐμὲ κείνον ἰδέσθαι. 215  
 ἡματος ἦν τὸ μεσηγύ, καὶ οὐδέπῃ ἵχνια τοῖο  
 φρασθῆναι δυνάμην, οὐδ' ὠρνημοῖο πυθέσθαι.  
 οὐδὲ μὲν ἀνθρώπων τις ἔην ἐπὶ βουσί καὶ ἔργοις  
 φαινόμενος σπορίμοιο δι' αὐλακος, ὄντιν' ἐροίμην·  
 ἀλλὰ κατὰ σταθμοὺς χλωρὸν δέος εἶχεν ἔκαστον. 220  
 οὐ μὴν πρὶν πόδας ἔσχον ὄρος ταυόφυλλον ἐρευνῶν  
 πρὶν ἰδέειν ἀλκῆς τε παραντίκα πειρηθῆναι.  
 ἦτοι ὁ μὲν σήραγμα προδείλελος ἔστιχεν εἰς ἦν,  
 βεβρωκὼς κρειῶν τε καὶ αἵματος· ἀμφὶ δὲ χαίτας  
 αὐχμηρὰς πεπάλακτο φόνψ χαροπὸν τε πρόσωπον, 225  
 στήθεά τε· γλώσση δὲ περιλιχμάτο γένειον.  
 αὐτὰρ ἐγὼ θάμνοισιν ἄφαρ σκιεροῖσιν ἐκρύφθην,  
 ἐν ῥίφῃ ὑλήεντι, δεδεγμένος ὀππόθ' ἴκοιτο·  
 καὶ βάλον ἄσσον ἰόντος ἀριστερὸν εἰς κενεῶνα  
 τηϋσίως· οὐ γάρ τι βέλος διὰ σαρκὸς ὄλισθεν 230  
 ὀκρίειν, χλωρῇ δὲ παλίσσυντον ἔμπεσε πόλῃ.

αὐτὰρ ὁ κρᾶτα δαφουρὸν ἀπὸ χθονὸς ὦκ' ἐπάειρεν  
 θαμβήσας, πάντη δὲ διέδρακεν ὀφθαλμοῖσι  
 σκεπτόμενος, λαμυρὸς δὲ χανῶν ὑπ' ὀδόντας ἔφηνε.  
 τῷ δ' ἐγὼ ἄλλον οἷστον ἀπὸ νευρῆς προΐαλλον, 235  
 ἀσχαλῶν, ὅτι μοι πρὶν ἐτώσιος ἔκφυγε χειρός·  
 μεσσηγὺς δ' ἔβαλον στηθέων, ὅθι πνεύμονος ἔδρη.  
 ἀλλ' οὐδ' ὥς ὑπὸ βύρσαν ἔδν πολυῶδυνος ἰός·  
 ἀλλ' ἔπεσε προπάραιθε ποδῶν ἀνεμῳλῖος αὐτῷ.  
 τὸ τρίτον αὖ μέλλεσκον, ἀσώμενος ἐν φρεσὶν αἰῶς, 240  
 αὖ ἐρύειν· ὁ δέ μ' εἶδε περιγληνώμενος ὅσοις  
 θῆρ ἄμοτος· μακρὴν δὲ περ' ἰγνύησιν ἔλιξε  
 κέρκον, ἄφαρ δὲ μάχης ἐμνήσατο· πᾶς δέ οἱ αὐχὴν  
 θυμοῦ ἐνεπλήσθη, πυρσὰ δ' ἔφριξαν ἔθειραι  
 σκυζομένῃ· κυρτὴ δὲ ῥάχισ γέενε· ἦντε τάζον, 245  
 πάντοθεν εἰληθέντος ὑπαὶ λαγόνας τε καὶ ἰζύν.  
 ὥς δ' ὅταν ἄρματοπηγὸς ἀνὴρ, πολέων ἴδρις ἔργων,  
 ὄρηκας κάμπτησιν ἔρινεοῦ εὐκεάτοιο,  
 θάλψας ἐν πυρὶ πρῶτον, ἐπαξονίῳ κύκλα δίδρω·  
 τοῦ μὲν ὑπ' ἐκ χειρῶν ἔφυγεν τανύφλοιος ἔρινεὸς 250  
 καμπτόμενος, τηλοῦ δὲ μῆϊ πῆδησε σὺν ὀρμῇ·  
 ὥς ἐπ' ἐμοὶ λῖς αἰνὸς ἀπόπροθεν ἀθρόος ἄλτο,  
 μαιμῳῶν χροὸς ἄσαι, ἐγὼ δ' ἐτέρηφι βέλεμνα  
 χειρὶ προεσχεθόμην, καὶ ἀπ' ὤμων δίπλακα λῶπην,  
 τῇ δ' ἐτέρῃ ῥόπαλον κόρσης ὑπερ αὐδον ἀείρας, 255  
 ἤλασα κακκεφαλῆς· διὰ δ' ἀνδιχα τρηχὺν ἔαξα  
 αὐτοῦ ἐπὶ λασίοιο καρήατος ἀγριέλαιον  
 θηρὸς ἀμαμακέτοιο· πέσεν δ' ὄγε, πρὶν ἐμ' ἰκέσθαι,  
 ὑψόθεν ἐν γαίῃ, καὶ ἐπὶ τρομεροῖς ποσὶν ἔστη,  
 νευστάζων κεφαλῇ· περὶ γὰρ σκότος ὅσσε οἱ ἄμφω 260  
 ἦλθε, βίῃ σεισθέντος ἐν ὀστέῳ ἐγκεφάλαιο.



τὸν μὲν ἐγὼν ὀδύνησι παραφρονέοντα βαρείαις  
 νωσάμενος, πρὶν αὖθις ὑπότροπον ἀμπνυθῆναι,  
 αὐχένος ἀρρήκτοιο παρ' ἰνίου ἤλασα προφθάς,  
 ῥίψας τόξον ἔραζε πολύρραπτόν τε φαρέτρην 265  
 ἥγχιον δ' ἐγκρατέως, στιβαρὰς σὺν χεῖρας ἐρείσας  
 ἐξόπιθεν, μὴ σάρκας ἀποδρῦψῃ ὀνύχεσσι·  
 πρὸς δ' οὐδας πτέρνησι πόδας στερεῶς ἐπλέζον  
 οὐραίους ἐπιβάς· μηροῖσί τε πλεύρ' ἐφύλασσαν,  
 μέχρις οἱ ἐξετάνυσσα βραχίονας, ὀρθὸν αἰείρας 270  
 ἄπνευστον· ψυχὴν δὲ πελώριον ἔλλαχεν ἄδης.  
 καὶ τότε δὴ βούλευον, ὅπως λασιαύχενα βύρσαν  
 θηρὸς τεθνεώτος ἀπαλὴ μελέων ἐρυσάμην,  
 ἀργαλέον μάλα μόχθον· ἐπεὶ οὐκ ἔσκε σιδήρῳ  
 τμητὴ οὐδὲ λίθοις πειρωμένῳ, οὐδὲ μὲν ὕλῃ. 275  
 ἔνθα μοι ἀθανάτων τίς ἐπὶ φρεσὶ θῆκε νοῆσαι,  
 αὐτοῖς δέρμα λέοντος ἀνασχίσειν ὀνύχεσσιν.  
 τοῖσι θοῶς ἀπ' ἰδείρα καὶ ἀμφεθέμην μελέεσσιν,  
 ἕρκος ἐνναλίου ταμεσίχροος ἰωχμοῖο.  
 οὗτός τοι Νεμέου γένετ', ὦ φίλε, θηρὸς ὄλεθρος, 280  
 πολλὰ πάρος μήλοισ τε καὶ ἀνδράσι κήδεα θέντος.

## IDYLL XXVI.

### *The Death of Pentheus.*

Ἴνῳ, κ' Αὐτονόῳ, χ' ἃ μαλοπάρῃος Ἀγαυῆ,  
 τρεῖς θιάσῳ ἐς ὄρος τρεῖς ἄγαγον αὐταὶ ἑοῖσαι.  
 χ' αἱ μὲν ἀμερξάμεναι λασίας ὀνὸς ἄγρια φύλλα,  
 κισσόν τε ζῶντα, καὶ ἀσφόδελον τὸν ὑπὲρ γᾶς,  
 ἐν καθαρῷ λειμῶνι κάμον δυοκαῖδεκα βωμῶς, 5  
 τὼς τρεῖς τῇ Σεμέλῃ, τὼς ἐννέα τῇ Διούσῃ·  
 ἱερὰ δ' ἐκ κίστας ποπανεύματα χερσὶν ἐλοῖσαι,  
 εὐφάμῳς κατέθεντο νεοδρέπτων ἐπὶ βωμῶν,  
 ὥς ἐδίδασχ', ὥς αὐτὸς ἐθυμάρει Διόνυσος.  
 Πενθεὺς δ' ἀλιβάτου πέτρας ἄπο πάντ' ἐθεώρει, 10  
 σχῖνον ἐς ἀρχαίαν καταδύς, ἐπιχώριον ἔρνος.  
 Αὐτονόῳ πράτα νιν ἀνέκραγε δεινὸν ἰδοῖσα,  
 σὺν δ' ἐτάραξε ποσὶν μανιώδεος ὄργια Βάκχου,  
 ἐξαπίνας ἐπιούσα, τὰ δ' οὐχ ὀρέοντι βέβαλοι.  
 μαλινετο μὲν τ' αὐτά, μαλινοντο δ' ἄρ' εὐθὺ καὶ ἄλλαι. 15  
 Πενθεὺς μὲν φεῦγεν πεφοβημένος, αἱ δ' ἐδίωκον,  
 πέπλῳς ἐκ ζωστήρος ἐπ' ἰγνύαν ἐρύσασαι.  
 Πενθεὺς μὲν τόδ' εἶπε· Τίνος κέχρησθε, γυναῖκες  
 Αὐτονόῳ δὲ τόδ' εἶπε· Τάχα γνώσῃ, πρὶν ἀκοῦσαι·  
 μάτηρ μὲν κεφαλὰν μυκήσατο παιδὸς ἐλοῖσα, 20  
 ὅσσον περ τοκάδος τελέθει μύκημα λεαλῆς·

Ἴνῳ δ' ἐξέρρηξε σὺν ὤμοπλάτῃ μέγαν ὦμον,  
 λὰξ ἐπὶ γαστέρα βάσα· καὶ Αὐτονόα ῥυθμὸς ὧντός.  
 αἱ δ' ἄλλαι τὰ περισσὰ κρεανομέοντο γυναικες,  
 ἐς Θήβας δ' ἀφίκοντο πεφυρμέναι αἵματι πᾶσαι, 25  
 ἐξ ὄρεος πένθημα καὶ οὐ Πενθῆα φέροισαι.  
 οὐκ ἀλέγω· μηδ' ἄλλος ἀπεχθέμεναι Διονύσῳ  
 φροντίζοι, μηδ' εἰ χαλεπώτερα τῶνδ' ἐμόγησεν,  
 εἴη δ' ἐνναέτης, ἥ καὶ δεκάτῳ ἐπιβαίνοι·  
 αὐτὸς δ' εὐαγέοιμι, καὶ εὐαγέεσσιν ἄδοιμι. 30  
 ἐκ Διὸς αἰγινόχῳ τιμᾶν ἔχει αἰετὸς οὗτος·  
 εὐσεβέων παῖδεςσι τὰ λώϊα, δυσσεβέων δ' οὐ.  
 χαίροι μὲν Διόνυσος, δὴν ἐν Δρακάνῳ νιφόεντι  
 Ζεὺς ὕπατος μεγάλην ἐπιγουνίδα κάτθετο λύσας·  
 χαίροι δ' εὐειδῆς Σεμέλα, καὶ ἀδελφεαὶ αὐτᾶς 35  
 Καδμεΐαι, πολλαῖς μεμελημέναι ἡρώταις,  
 αἱ τόδε ἔργον ἔρεξαν ὀρίαντος Διονύσου  
 οὐκ ἐπιμωμητόν. μηδεὶς τὰ θεῶν ὀνόσαιτο.

I D Y L L XXVIII.

*The Distaff.*

Γλανκάς, ὦ φιλέριθ' ἀλακάτα, δῶρον Ἀθανάας  
γυναιξίν, νόος οἰκωφελίας αἴσιν ἐπάβολος,  
θάρσεισ' ἄμμιν ὑμάρτη πόλιν ἐς Νειλεω ἀγλαάν,  
ᾧππα Κύπριδος ἱρὸν καλάμω χλωρὸν ὑπ' ἀπαλῶ·  
τᾷδε γὰρ πλόον εὐάνεμον αἰτεύμεθα παρ Διός, 5  
ᾧππως ξεῖνον ἐμὸν τέρψομ' ἰδὼν κᾶντιφιλήσομαι  
Νικίαν, Χαρίτων ἡμεροφώνων ἱερὸν φυτόν,  
καί σε τὰν ἐλέφαντος πολυμόχθω γεγενημέναν  
δῶρον Νικιάας εἰς ἀλόχῳ χέρρας ὁπάσσομεν·  
σὺν τᾷ πολλὰ μὲν ἔργ' ἐκτελέσεις, ἀνδρείοις πέπλοις, 10  
πολλὰ δ' οἷα γυναιῖκες φορέοισ' ὑδάτινα βράκη.  
δῖς γὰρ ματέρες ἀνρῶν μαλάκοις ἐν βοτάνῃ πόκοις  
πέξαιντ' αὐτοετεί, Θευγενίδος γ' ἔννεκ' εὖσφύρω·  
οὕτως ἀννσιεργός· φιλέει δ' ὅσσα σαύφρονες.  
οὐ γὰρ εἰς ἀκίρας οὐδ' ἐς ἀεργῶ κεν ἐβολλόμαν 15  
ὀππάσαι σέ δόμοις ἀμμετέρας ἔσσαν ἀπὸ χθονός.  
καὶ γάρ σοι πατρίς, ἢν ὥς Ἐφύρας κτίσσε ποτ' Ἀρχίας,  
νάσω Τρινακρίας μυελόν, ἀνδρῶν δοκίμων πόλιν.  
νῦν μὰν οἶκον ἔχουσ' ἀνέρος, δς πόλλ' ἐδάη σοφᾶ  
ἀνθρώποισι νόσοις φάρμακα λυγραῖς ἀπαλαλκόμεν, 20

οἰκῆσεις κατὰ Μίλλατον ἔραννὰν μετ' Ἰαόνων,  
ὥς εὐαλάκατος Θευγενὺς ἐν δαμότισιν πέλῃ,  
καὶ οἱ μνᾶσθιν ἀεὶ τῷ φιλαοιδῷ παρέχῃς ξένω.  
κεῖνο γάρ τις ἐρεῖ τῶπος ἰδὼν σ'· ἥ μεγάλα χάρις  
δώρῳ σὺν ὀλίγῳ· πάντα δὲ τίματα τὰ παρ' φείλω. 25

*Berenice.*

(A Fragment.)

Καὶ τις ἀνὴρ αἰτεῖται ἐπαγροσύνην τε καὶ ὄλβον,  
ἐξ ἁλὸς ᾧ ζωή, τὰ δὲ δίκτυα κείνῳ ἄροτρα,  
σφάζων ἀκρόνυχος ταύτη θεῶ ἱερὸν ἰχθύν,  
ὃν λεῦκον καλέουσιν· ὃ γὰρ φιερώτατος ἄλλων·  
καὶ κε λῖνα στήσαιο, καὶ ἐξερύσαιτο θαλάσσας  
ἐμπλεα.

## *Epigrams.*

### I.

Τὰ ῥόδα τὰ δροσόεντα, καὶ ἃ κατάπυκνος ἐκεῖνα  
ἔρπυλλος κείται ταῖς ἐλικωνιάσιν.  
ταὶ δὲ μελάμφυλλοι δάφναι τίν, πύθιε Παιάν·  
Δελφίς ἐπεὶ πέτρα τοῦτό τοι ἀγλάϊσεν.  
βωμόν δ' αἰμάζει κεραὸς τράγος οὗτος ὁ μάχλος, 5  
τερμίνθου τρώγων ἔσχατον ἀκρεμόνα.

### II.

Δάφνις ὁ λευκόχρως, ὁ καλῇ σύριγγι μελίσδων  
βωκολικοὺς ὕμνους, ἄνθετο Πανὶ τάδε·  
τοὺς τρητοὺς δόνακας, τὸ λαγωβόλον, ὄξυν ἄκουτα,  
νεβρίδα, τὰν πῆραν ᾧ ποκ' ἐμαλοφόρει.

### III.

Εὐδεις φυλλοστρώτι πέδῳ, Δάφνι, σῶμα κεκμακὸς  
ἀμπαύων· στάλικες δ' ἀρτιπαγεῖς ἀν' ὄρη.  
ἀγρεύει δέ τυ Πὰν καὶ ὁ τὸν κροκόεντα Πρίηπος  
κισσὸν ἐφ' ἱμερτῷ κρατὶ καθαπτόμενος,  
ἄντρον ἔσω στεῖχοντες ὁμόρροθοι. ἀλλὰ τὸ φεῦγε, 5  
φεῦγε μεθεῖς ὕπνου κῶμα καταρχόμενον.

## IV.

Τήναν τὰν λαύραν, τόθι τὰι δρύες, αἰπόλε, κάμψας  
 σύκινον εὐρήσεις ἀρτιγλυφὲς ξόανον,  
 τρισκελές, αὐτόφλοιον, ἀνούατον· \* \*  
 \* \* \* \* \*  
 ἔρκος δέ σφ' ἱερὸν περιδέδρομεν' ἀέναον δὲ 5  
 ρεῖθρον ἀπὸ σπιλάδων πάντοσε τηλεθάει  
 δάφναις, καὶ μύρτοισι, καὶ εὐώδει κυπαρίσσῳ,  
 ἔνθα πέριξ κέχυται βοτρυνόπαις ἔλικι  
 ἄμπελος· εἰαρινοὶ δὲ λιγυθόγγοισιν αἰοδαῖς  
 κόσσυφοι ἀχεῦσιν ποικιλότραυλα μέλη· 10  
 ξουθαὶ δ' ἄδονιδες μινυρίσμασιν ἀνταχεῦσι  
 μέλπουσαι στόμασιν τὰν μελίγαρυν ὄπα.  
 ἔξεο δὴ τηνεί, καὶ τῷ χαρίεντι Πριήπῳ  
 εὐχέ' ἀποστέρξαι τοὺς Δάφνιδός με πόθους,  
 κεῦθός ἐπιρρέξειν χίμαρον καλόν. ἦν δ' ἀνανεύσῃ, 15  
 τοῦδε τυχών, ἐθέλω τρισσὰ θύῃ τελέσαι·  
 ρεξῶ γὰρ δαμάλαν, λάσιον τράγον, ἄρνα τὸν ἴσχω  
 σακίταν. αἰοὶ δ' εὐμενέως ὁ θεός.

## V.

Λῆς, ποτὶ τὰν Νυμφᾶν, διδύμοις αὐλοῖσιν ἀεῖσαι  
 ἄδύ τί μοι; κήγῶν πακτὶδ' ἀειράμενος  
 ἀρξεῦμαί τι κρέκειν· ὁ δὲ βουκόλος ἄμμιγα θελξεί  
 Δάφνις, κηροδέτῳ πνεύματι μελπόμενος.  
 ἐγγὺς δὲ στάντες λασιγύχενος ἄντρου ὀπισθεν,  
 Πᾶνα τὸν αἰγιβάταν ὀρφανίσωμες ὕπνου.



## VI.

Ἄ δέλαιε τὸν Θύρσι, τί τοι πλέον, εἰ καταταξεῖς  
 δάκρυσι διγλήνους ὥπας ὀδυρόμενος;  
 οἷχεται ἅ χίμαρος, τὸ καλὸν τέκος, οἷχετ' ἐς ἄδαν·  
 τραχὺς γὰρ χαλαῖς ἀμφεπίαξε λύκος.  
 αἱ δὲ κύνες κλαγγεῦντι· τί τοι πλέον, ἀνίκα τήνας 5  
 ὀστέον οὐδὲ τέφρα λείπεται οἰχομένας;

## VII.

Ἦλθε καὶ ἐς Μίλατον ὁ τῷ Παιήμονος υἱός,  
 ἱητῆρι νόσων ἀνδρὶ συνοισόμενος  
 Νικίᾳ· ὅς μιν ἐπ' ἄμαρ ἀεὶ θυέεσσιν ἱκνεῖται,  
 καὶ τόδ' ἀπ' εὐώδους γλύψατ' ἄγαλμα κέδρου,  
 Ἡετίωνι χάριν γλαφυρᾶς χερὸς ἄκρον ὑποστὰς 5  
 μισθόν· ὁ δ' εἰς ἔργον πᾶσαν ἀφήκε τέχναν.

## VIII.

Ξεῖνε, Συρηκόσιός τοι ἀνὴρ τόδ' ἐφίεται Ὀρθων,  
 χειμερίης μεθύων μηδαμὰ νυκτὸς ἱης.  
 καὶ γὰρ ἐγὼ τοιοῦτον ἔχω πότμον· ἀντὶ δὲ πολλῆς  
 πατρίδος ὀθνεῖν κεῖμαι ἐφεισσάμενος.

## IX.

Ἀνθρωπε, ζωῆς περιφείδεις, μηδὲ παρ' ὥρην  
 ναυτίλος ἴσθ'. ὥς ἐστ' οὐ πολλὸς ἀνδρὶ βίος.  
 δέλαιε Κλεόνικε, σὺ δ' εἰς λιπαρὴν Θάσον ἐλθεῖν  
 ἡπείγεις, κοίλης ἔμπορος ἐκ Συρίας,

ἔμπορος, ὦ Κλεόνικε· δύσιν δ' ὑπὸ Πλειάδος αὐτὴν 5  
 ποντοπορῶν αὐτῇ Πλειάδι συγκατέδυσ.

## X.

Ἵμῖν τοῦτο, θεαί, κεχαρισμένον ἐννέα πάσαις  
 τῷγαλμα Ξενοκλῆς θῆκε τὸ μαρμάρινον  
 μουσικός. οὐχ ἑτέρως τις ἐρεῖ. σοφίῃ δ' ἐπὶ τῇδε  
 αἶων ἔχων, μουσέων οὐκ ἐπιλανθάνεται.

## XI.

Εὐσθένης τὸ μνᾶμα· φυσιγνώμων ὁ σοφιστής,  
 δεινὸς ἀπ' ὀφθαλμοῦ καὶ τὸ νόημα μαθεῖν—  
 οἳ μιν ἔγραφαν ἑταῖρον ἐπὶ ξείνης ξένου ὄντα·  
 χῶροθέτης αὐτοῖς δαιμονίως φίλος ἦν.  
 πάντων ὧν ἐπέοικεν ἔχειν, τεθνεῶς ὁ σοφιστής, 5  
 καίπερ ἄοικος ἑών, εἶχ' ἄρα κηδεμόνας.

## XII.

Δαμομέδης ὁ χορηγός, ὁ τὸν τρίποδ', ὦ Διόνυνσε,  
 πᾶρ σε τὸν ἡδιστον θεῶν μακάρων ἀναθείς,  
 μέτριος ἦν ἐν πᾶσι· χορῶ δ' ἐκτήσατο νίκην  
 ἀνδρῶν, καὶ τὸ καλὸν καὶ τὸ προσήκον ὄρων.

## XIII.

Ἄ Κύπρις οὐ πάνδημος. ἱλάσκειο τὰν θεὸν εἰπὼν  
 οὐρανίαν, ἀγνᾶς ἄνθεμα Χρυσογόνας,  
 οἶκφ ἐν Ἀμφικλέους, ᾧ καὶ τέκνα καὶ βίον εἶχε

ζυγῶν. καὶ δὲ σφῶν λαΐων εἰς ἔτος ἦν  
 καὶ τὰς ἀρχαίους, ὧ πότνια· κηδόμενοι γάρ  
 ἰσχυαίων αὐτοὶ πλείων ἔχουσι βροτοί.

5

XIV.

ἰσχυαίους εἰς τὴν νύκτα ἀγαθοῖς πλέον, ἢ καὶ ὁ δειλὸς  
 καὶ τὰς ἀρχαίους ἰσόν, ὁδοιπόρ', ἔχει.  
 καὶ τὴν οὐτὸς ὁ τύμβος, ἑρεῖς· ἐπεὶ Εὐρυμέδοντος  
 καὶ τὴν ἱερῆς κοῦφος ὑπὲρ κεφαλῆς.

XV.

καὶ τὴν ἱερῆς ἐλπίδας, ἐν ἀλικίᾳ δὲ καὶ αὐτός,  
 ἰσχυαίων τύμβος τοῦδε θαυῶν ἔτυχες.  
 καὶ τὴν ἱερῆς ἀνδράσι μετ' ἀνδράσι τὸν δὲ πολίται  
 καὶ τὴν ἱερῆς πατρὸς μνησμένοι ὡς ἀγαθοῦ.

XVI.

καὶ τὴν ἱερῆς ἀνδράσι τοῦτον, ὧ ξένη,  
 καὶ τὴν ἱερῆς ἀνδράσι, ἐπὶ ἐς οἶκον ἐνθης,  
 καὶ τὴν ἱερῆς εἰκὼν εἶδον ἐν Τέφ,  
 καὶ τὴν ἱερῆς εἰπε περισσὸν φέδοποιον  
 καὶ τὴν ἱερῆς τοῖς νέοισιν ἄδετο,  
 καὶ τὴν ἱερῆς ὅλον τὸν ἄνδρα.

5

XVII.

καὶ τὴν ἱερῆς, χωνήρ, ὁ τὰν κωμφοδία  
 καὶ τὴν ἱερῆς.

ὦ Βάκχε, χάλκεόν σιν ἀντ' ἀλαθινοῦ  
 τὶν ὧδ' ἀνέθηκαν,  
 τοὶ Συρακόσσαις ἐνὶ δρυνταὶ πεδωριστὰὶ πόλει,      5  
 οἳ' ἀνδρὶ πολίτῃ,  
 (σωρὸν γὰρ εἶχε ῥημάτων) μεμναμένους  
 τελεῖν ἐπίχειρα.  
 πολλὰ γὰρ ποττὰν ζῶαν τοῖς πᾶσιν εἶπε χρήσιμα·  
 μέγала χάρις αὐτῷ.      10

## XVIII.

Ὅ μικκὸς τόδ' ἔτευξε τῇ Θρεῖσσι  
 Μήδειος τὸ μῦθον ἐπὶ τῇ ὁδῷ, κηπέγραψε Κλείτας.  
 ἐξεῖ τὰν χάριν ἃ γυνὰ ἀντὶ τήνων,  
 ὦν τὸν κῶρον ἔθρεψε. τί μάν; ἔτι χρήσιμα καλεῖται.

## XIX.

Ἀρχίλοχον καὶ στᾶθι καὶ εἶσιδε τὸν πάλαι ποιητὰν  
 τὸν τῶν ἰάμβων, οὗ τὸ μυρίον κλέος  
 διήλθε κηπὶ νύκτα καὶ ποτ' ἄω.  
 ἦ ῥά μιν αἱ μοῖσαι καὶ ὁ Δάλιος ἡγάπεν Ἀπόλλων·  
 ὥς ἐμμελὲς τ' ἔγεντο κηπιδέξιος      5  
 ἑπεὰ τε ποιεῖν, πρὸς λύραν τ' ἀεΐειν.

## XX.

Τὸν τῷ Ζανὸς ὄδ' ἕμμιν υἱὸν ὠνήρ,  
 τὸν λειωντομάχον, τὸν ὀξύχειρα,  
 πρᾶτος τῶν ἐπάνωθε μουσοποιῶν

# THEOCRITUS.

Ἰωνιδόρου ξυέγραψεν ὦκ Καμείρου,  
 χροὺς ἐξεπώνασεν εἰπ' ἀέθλους.  
 εἴτω δ' αὐτῶν ὁ δᾶμος (ὥς σάφ' εἰδῆς)  
 οὔτις ἐνθάδε, χάλκεον ποιήσας  
 πολλοὺς μυσὼν ὕπισθε κήριαντοῖς.

5

## XXI.

Ὁ μουσουποιὸς ἐνθάδ' Ἴππώναξ κέται.  
 εἰ μὲν ποτηρύς, μὴ ποτέρχεν τῷ τύμβῳ·  
 εἰ δ' ἐοὶ κρήνυός τε καὶ παρὰ χρηστῶν,  
 παρῶν καθίξεν, κᾶν θέλῃς, ἀπόβριζον.

## XXII.

Ἰλίου ὁ Λίος· ἐγὼ δὲ Θεόκριτος, ὃς τάδ' ἔγραψα,  
 εἰς ἀπὸ τῶν πολλῶν εἰμὶ Συρηκοσίων,  
 οὐκ Ἡρακλεῖοιο περικλειτῆς τε Φιλίνης·  
 Μουσῶν δ' ὀθνεῖν οὔτις ἐφειλκυσάμην.

## XXIII.

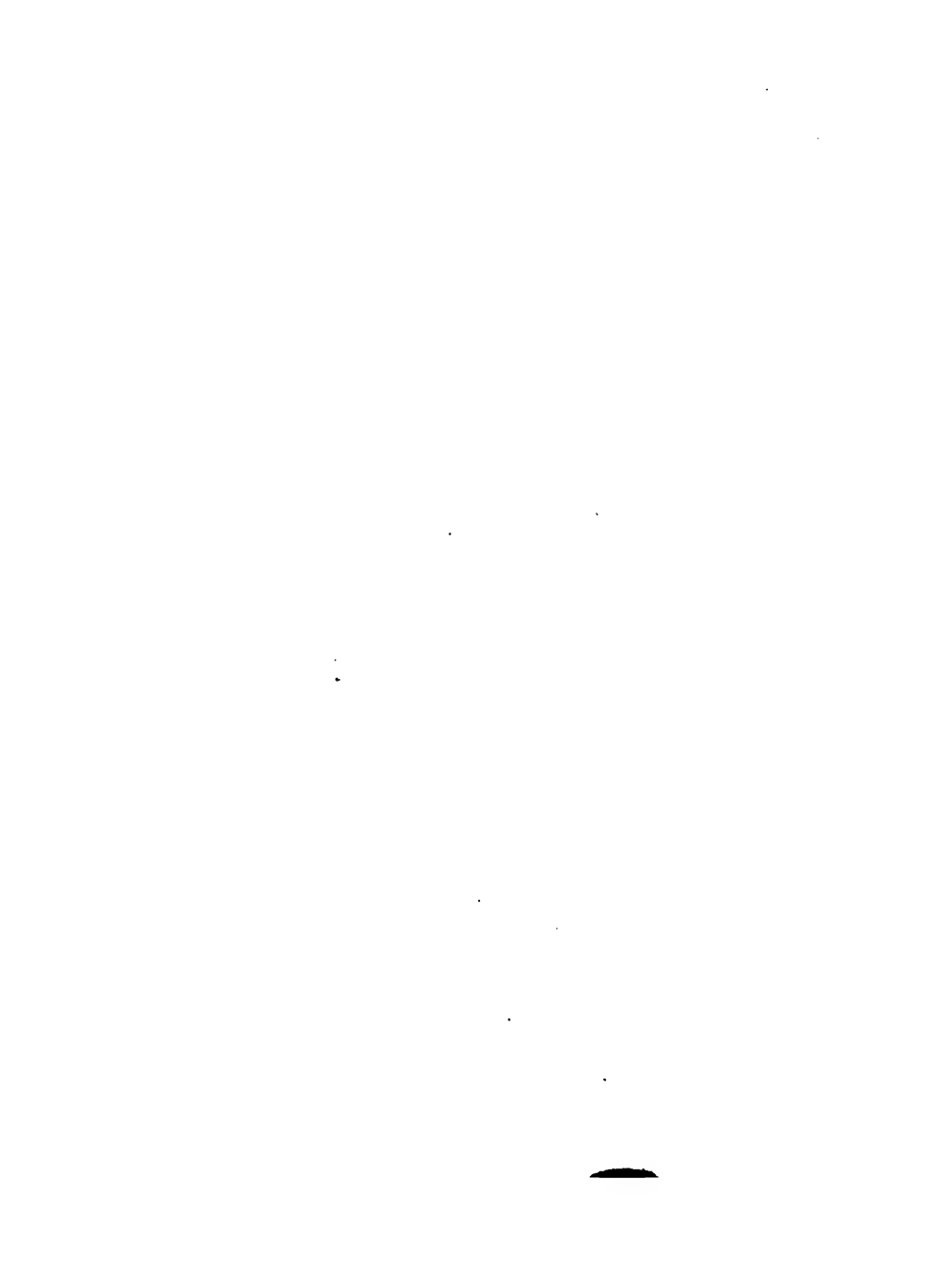
Ἰλίου καὶ ξείνοισιν ἴσον νέμει ἄδε τράπεζα,  
 εἰς ἀέθλῳ ψήφου πρὸς λόγον ἐρχομένης·  
 Ἰλίου καὶ κρηφύων λεγ' ἔγω· τὰ δ' ὀθνεῖα Καίκος  
 Ἰλίου καὶ νυκτὸς βουλομένοις ἀριθμεῖ.

## XXIV.

Ἰλίου καὶ ξείνοισιν ἴσον νέμει ἄδε τράπεζα,  
 εἰς ἀέθλῳ ψήφου πρὸς λόγον ἐρχομένης·

## XXV.

'Η παῖς ὥχετ' ἄωρος ἐν ἐβδόμῳ ἥδ' ἐνιαυτῷ  
 εἰς αἶδην, πολλῆς ἡλικίης προτέρη,  
 δειλαίη, ποθέουσα τὸν εἰκοσάμηνον ἀδελφόν,  
 νήπιον, ἀστόργου γευσάμενον θανάτου.  
 αἰαῖ ἐλεινὰ παθοῦσα Περιστερί, ὥς ἐν ἐτοίμῳ  
 ἀνθρώποις δαίμων θῆκε τὰ λυγρότατα.



## NOTES.

### IDYLL I.

The subject of this Idyll is a dialogue between Thyrsis a shepherd, and a goatherd whose name is not mentioned; during which the former is persuaded to sing a well-known song about the unhappy love and death of Daphnis, about whom see more on l. 64.

ll. 1, 2. There are several different interpretations of these lines. The following is preferable to any other: (i) there are two sentences exhibiting a comparison which is indicated by the *καί* attached to each—*καί ἄ πίτυς καὶ τὺ*, 'just as the pine-tree, so do you':—(ii) *τὸ ψιθύρισμα* is the accusative depending on *μελίσσεται*: (iii) *ἄ ποτὶ τ. π.* must be taken together, and with *ἄ πίτυς*, 'the pine-tree at the spring;' cp. *ποτὶ ῥινί* in l. 18. Cp. Virg. E. 8. 28.

l. 2. *μελίσσεται*, for peculiarities of the Doric dialect, see Prelim. Remarks, p. xvii.

l. 3. *συρίσδες*. See Prelim. Remarks, p. xviii.

*μετά*, 'next in order of merit.' So Nireus was called

*κάλλιςτος ἀνὴρ . . . . .*

*τῶν πάντων Δαναῶν μετ' ἀμύμονα Πηλείωνα.*

Hom. Il. 2. 674.

l. 5. Some have supposed a play on words between *χίμαρος* and *χειμάρους* (a torrent), as if the latter were indicated by the word *καταρρεῖ*. This word is similarly used by Bion l. 55 *τὸ δὲ πᾶν καλὸν ἔς σε καταρρεῖ*. Compare the use of 'defluat' in Hor. Od. i. 28, 28.

l. 6. *κρέας* is preferable to *κρῆς*, where authorities are balanced, as preserving the peculiar feature of the Theocritean hexameter. See Prelim. Remarks.

l. 7. Translate, 'Sweeter is thy melody, oh shepherd, than you echoing water (which) flows from the rock above! There is a precisely



similar construction, 4. 39, ὅσον αἶγες ἐμὴν φίλαι ὅσσον ἀπέσβας, i. e. 'as dear as you (were who) are dead.' These may perhaps be most easily explained by understanding a participle, e.g. ἀδίων ἢ τήνο τὸ καταχῆς ὕδαρ [δν] καταλείβεται; and ὅσσον φίλη (οὔσα) ἀπέσβας. Cp. Virg. E. 5. 83, 84.

1. 9. Observe the force of the middle voice in ἀγωνται, 'take for themselves.'

1. 10. ἀρνα σακίταν, 'a stall-fed,' i. e. weaned, lamb. The prize next in value to the δῖς.

1. 11. We miss here what we expect to find in place of δῖν, viz. some prize bearing the same relation to ἀρνα, as the kid to the she-goat in the corresponding speech of Thyrsis. No satisfactory emendation has been proposed. We may however deny the need of any by supposing, from the word ἀρέσκη, that the winners in this case had first choice between the two prizes, and the loser took what was left. In this way ὕστερον bears a more natural meaning, 'after they have chosen.'

1. 13. ὧς, 'where.' αἶ τε seems preferable to ᾗ τε.

μυρτίκαι, 'tamarisks.' A shrub with long slender branches and small scale-like leaves, thriving on the shores of the Mediterranean, fond of rocks and sandy or saline soils.

1. 14. Cp. Virg. E. 5. 12.

1. 15. This alludes to the practice in hot countries of sleeping during the mid-day heat; called now 'taking a siesta.' This mid-day sleep is often alluded to. See below, 7. 22; 10. 48. Cp. also Lucan, Phar. 3. 423

..... 'medio cum Phoebus in axe est,

..... pavet ipse sacerdos

Accessum dominumque timet deprendere luci.'

Also 1 Kings 18. 27 'Peradventure he sleepeth.'

For the form τὸ μεσαμβρινόν see below, 1. 41, and on 3. 3.

1. 18. The nose was commonly represented among the ancients as the seat of anger. The word *nostrils* in Hebrew is synonymous with *wrath*. The expression originated doubtless in the appearance of anger in animals denoted by the inflated nostril. Delille, of the statue of the Apollo Belvidere, says

'Un courroux dédaigneux a gonflé ses narines.'

Imag. 5. 137.

1. 20. See 3. 47. ἐπὶ τὸ πλεόν, 'to the higher degree' than most.

1. 25. 'I will give you a she-goat with twin kids to milk three times,' i. e. all the milk she will give in three milkings.

1. 26. Cp. Virg. E. 3. 30, and 36 foll. for the next lines.

1. 27. κισσύβιον, 'a large drinking cup' or 'bowl.' Connected with *κισσός*: perhaps made of ivy-wood. See Eur. Cyc. 390

σκύφος δὲ κισσοῦ παρέθετ' εἰς εἶδος τριῶν  
πηχέων βάθος δὲ τεσσάρων ἐφαίνετο.

l. 28. ἀμφώες, 'with two handles; lit. 'ears,' like 'diota' Hor. Od. i. 9, 8. It was smeared with wax in order to render the wood impervious to air and damp, and so prevent the milk turning sour.

l. 29. The carving represents ivy intertwined with helichrys climbing along the outer and inner edges of the bowl: the tendril of the ivy curls about the helichrys (κατ' αὐτόν) rejoicing in its yellow flower. This ivy was probably that species called *Hedera chrysocarpa*, by Virgil 'pal-lens hedera,' the yellow-berried ivy.

Helichrys was probably what we call 'sandy everlasting' or 'cud-weed,' a plant, with flowers somewhat resembling the chrysanthemum, growing on sandy rocks.

l. 32. Within the bowl are three pictures of rustic life: the coquette, the old fisherman, and the boy watching the vineyard. Here, as in many similar descriptions in classical authors, continued actions and even thoughts and words are said to be represented in carving, a picturesque licence which by some has been unjustly criticized.

l. 34. καλὸν θειράζοντες. Not a sign of nobility, but the ordinary fashion of the Dorian race. It was among the Athenians that this was a mark of luxury among the young nobles.

l. 40. The fisherman is in the act of gathering up his net for a cast.

l. 41. See on 3. 3.

l. 42. ἔλλοπιεύειν. See Soph. Aj. 1267; ἔλλοις ἰχθύσιν. Cp. Hes. Scut. 212 foll. for a similar description of fishing:

ἀργύρεοι δελφῖνες ἐθόιναν ἔλλοπας ἰχθύς,  
τῶν δ' ὑπο χάλκεια τρέον ἰχθύες· αὐτὰρ ἐπ' ἀπαιεῖ  
ἦστο ἀνὴρ ἄλειψ δεδοικμένος, εἶχε δὲ χερσὶν  
ἰχθύσιν ἀμφίβληστρον ἀπορρίψαντι τοικῶς.

l. 45. Homer also similarly describes a vineyard, Il. 18. 561, and Hes. Scut. 293 foll.

οἱ δ' αὖτ' ἐς ταλάρους ἐφόρουν ὑπὸ τρυγητήρων  
λευκοῦς καὶ μέλανας βότρυας μεγάλων ἀπὸ ὄρχων  
βριθομένων φύλλοισι καὶ ἀργυρέῃς ἐλίκεσσιν.

This is a charming picture of rustic life; the boy set to watch the vineyard and keep out the foxes, becomes absorbed in weaving a trap or cage for locusts. Foxes had the reputation of being grape-stealers, as in Song of Solomon 2. 15, and the well-known fable of Aesop: also in the 'sweet low Idyll' in Tennyson's Princess, 'fox-like in the vine.'

l. 46. πυρναίαις. Etymologically connected with πῦρ, 'bright yellow.'

l. 47. ὀλίγος, in the unusual sense of 'small,' again 12. 113, and Hom. Od. 9. 515.

l. 48. *ὄρχως*, same as *ὄρχατος*, our 'orchat.' Whence also the more modern 'orchard.' Here, the rows in which the vines were planted.

l. 50. The sense of this difficult passage is plain enough: the fox is determined to eat the contents of the boy's wallet and so render him dinnerless. The text as it stands admits of two interpretations:—(i) *ἀκράτιστον* with the second syllable long, means *having lunched*, and so must be taken with *ἐπὶ ξηροῖσι* as a rather forced expression for having had no luncheon at all: as badly off as a fish out of water: (ii) *ἀκράτιστον* with the second syllable short, as if from *κρατέω*, might mean *not master of any food*: then *ἐπὶ ξηροῖσι* goes with *καθίζη*, *put him on dry allowance*. Neither of these can be called satisfactory. Another reading is *πρὶν ἢ ἡνάριστον*, i.e. *ἀνάριστον*, *dinnerless*, which word occurs 15. 147. Perhaps *ἀκράτισμον*, which is gathered from the Scholia, may solve the difficulty. At all events *ἐπὶ ξηροῖσι* goes better with *καθίζη* than with *ἀκράτιστον*.

l. 52. *ἀκριδοθήραν*, a *locust-trap* or *net*. The locusts injured the vines; see 5. 108. *ἀνθερίκεσσι* probably means *stalks of asphodel*, though this meaning is generally confined to the form *ἀνθέρικος*. And perhaps we should with Meineke read *ἀνθερίκοισι*.

l. 55. *ὑγρός*, *pliant*. Cp. *ὑγρὸν νῶτον* of the eagle in Pind. Pyth. 1. 17. The handles are carved in imitation of acanthus, branching out all round the bowl. Cp. Virg. E. 3. 45.

*ἄκανθος*. This is probably the *Acanthus spinosus*, whose flowers are tinged with pink, and leaves are spiny. From this species or from *A. mollis* was taken the idea of the Corinthian capital in Grecian architecture.

l. 56. *θέημα*, a necessary alteration from *θάημα* (whose first syllable is long), unless *τι* be omitted, which however is needed.

*Αἰολικόν*. Aeolis was either the ancient name of the town of Calydon, or of the district in Aetolia in which Calydon and Pleuron were situated. See Thucyd. 3. 102 *ἐς τὴν Αἰολίδα τὴν νῦν καλουμένην Καλυδῶνα καὶ Πλευρῶνα καὶ ἐς τὰ ταύτη χωρία*.

l. 57. *τῷ*, genitive of price.

l. 58. *τυρβεντα*. This becomes a trisyllable by the compression of the two middle syllables into one, (as in the Latin words 'fortūtus,' 'arcūtatus,') which is called synizesis.

l. 59. Cp. Virg. E. 3. 47. *ποτὶ . . . θέγεν* are separated by tmesis.

l. 63. *ἐκλεάθοντα*, 'which causes to forget.'

l. 64. Here begin the chief beauties of this Idyll, contained in the tragical story of Daphnis, imitated by Virgil, E. 10. 9 foll., and 5. 27, 37 foll., and by Milton in language more nearly approaching the *elegance of the original*, in his 'Lycidas.' See Appendix, Idyll I.

Daphnis had boasted that he could not be made faithless to his bride Naïs; and Venus in revenge had punished him with an irresistible passion for a maiden (see 7. 73, and 8. 93) who also loved him. But being too proud to acknowledge himself defeated, he dies, and at his death all nature weeps as for a lost friend. This strictly pastoral idea is carried out still more at length in Moschus, Epit. Bion.

1. 68. ποταμῷ γε. 'You certainly were not' (wherever else you were) near his native streams.

1. 78. ἔρασσαι. Another reading is ἐρᾶσαι; the latter would be from ἐράομαι; the former is from ἐραμαι, and is preferable, because the use of ἐράομαι as deponent is very doubtful.

1. 80 foll. The shepherds cannot understand his state of mind. Priapus, knowing the real cause, pretends not to understand, and banters him for not yielding to his love for a maiden who is following him about everywhere.

1. 85. These words appear to be ironical. 'So very unlucky in love and helpless you are!' with such a chance of a successful wooing!

1. 95. Observe γε μάν, however. He *did* answer Venus, though he would not the herdsmen.

1. 96. λάθρια. It appears here as if the sense of the passage required a word of exactly the opposite meaning to this: for our first idea is of Venus appearing smilingly, but having a rankling spite in her heart. In that case we look for a word like 'openly' to join with γελάουσα; unless we can force the meaning of λάθρια into 'treacherously,' like Horace's 'perfidum ridens' Od. 27. 67.

But should we not rather interpret it thus, that Venus was inwardly smiling, but outwardly showing signs of anger? ἀνέχοισα might bear the sense 'prae se ferens,' 'making a show of.' Moreover Daphnis seems to answer as if Venus had spoken severely to him.

1. 97. λυγξεῖν. See Prelim. Rem., p. xvii.

1. 102. If a note of interrogation is placed at the end of this line, the sense is much easier, and a good use can be made of γάρ. Thus, 'What? do you think that all my suns have set?' i.e. that my last chance of revenge is lost? not, 'that my last day has come.' For the use of this proverbial expression cp. Livy 39. 26 'nondum omnium dierum Solem occidisse.' The answer to this question follows in v. 103. '[Not so:] Daphnis even in the grave will be a bitter vexation to Eros,' because of his unyielding obstinacy.

On δεδύκειν, see note on 4. 7.

1. 105. The verb governing τὸν Κύπριν is understood: 'Where the herdsman is said to have [charmed] Venus.' The general sense of this and follow lines, is as follows:—If you wish for the society of

shepherds to show your triumphs, go to your old favourites Anchises and Adonis; your victory is easy there; then go to Diomed to remind yourself that you are not invincible.

l. 106. *τηνὲ δρύϊν, κ.τ.λ.* A proverbial expression which we meet with again, 5. 45. It means here, 'You are better off there, you high and mighty people, than among us poor rustics.'

*κύπειρος*, 'cyper-grass,' a coarse marsh-grass or sedge, very frequently mentioned.

l. 112. *δπως*, 'take care that,' with *δρα* understood before it, takes the conjunctive or future indicative. See Eur. Hec. 398. Porson.

l. 113. *ἀλλά* is not simply *but*: rather, as challenging, 'Come then.'

l. 117. So Ajax in Soph. Aj. 862 bids farewell to the springs and rivers: *κρηναὶ τε ποταμοὶ θ' οἶδε . . . . . χαίρετε*.

l. 120. Cp. Virg. E. 5. 43.

l. 123. Cp. Virg. G. 1. 16, 17.

l. 125. *Ἑλικας*, 'of Helice,' or Callisto, daughter of Lycaon, (whence *Λυκαονίδας* in l. 126.) Her tomb was shewn to Pausanias by the Arcadians. See Dict. of Mythology, Art. Callisto. Pan is invited to leave his haunts in Arcadia and come to Sicily.

l. 127. Cp. Virg. E. 8. 61.

l. 128. Construe *ἐκ κηρῶ* with *μελίσπονν*, *breathing sweet odour from the wax*.

l. 129. *περὶ χεῖλος*, *to fit the lip*, i. e. curved so that each reed would lie close to the face.

l. 132 foll. Let all the laws of nature be reversed, now that Daphnis is dying. Cp. Virg. E. 3. 89, and 8. 52 foll., where Virgil has apparently mistaken *ἐναλλα* for *ἐνάλια* by his expression 'Omnia vel medium fiant mare.'

l. 133. *νάρκισσος*. The variety called *Narcissus poeticus*, which has a dark purple or crimson edge to its central cup or nectary. Hence Virgil's epithet 'purpureus.'

l. 138. Cp. 7. 90, a corroboration of *ἀνεπαύσατο* rather than *ἀνεπαύσατο*, *he died*.

l. 147. There is an objection to the form *Αἰγίλω*, that the name of this deme of Attica was *Αἰγυλία*. So it is possible that *Αἰγαλῶ*, contracted from *Αἰγαλέω*, may be a better reading. This would mean, *from Mount Aegaleos*, the hill whence Xerxes viewed the battle of Salamis.

l. 149. *θᾶσαι*, *notice, perceive*. Used also for *listen*, in 10. 41.

## IDYLL II.

A woman named Simaetha is represented as endeavouring by means of various magic arts to regain the lost affections of a lover. Similar incantation scenes are to be found in Hor. Epod. 5, Virg. E. 8. 64 foll., and in the account of Medea's restoration of Aeson to youth in Ov. M. 7. 180 foll.

Here Simaetha first addresses her servant Thestylis; and after line 62 tells her tale to the moon, whose attention she is supposed to have aroused. The time is midnight, and the moon is full.

1. 2. *ἀώτῃ*, 'the bloom of the sheep,' i. e. wool. The word *ἄωτος* in its original sense seems to denote *bloom* or *flower*; hence the choicest part of anything, as the bloom is of a plant. See 13. 27. The colour of the wool was that usually adopted in mystic rites. Cp. Virg. Aen. 3. 405, and Aesch. Eum. 1028 *φοινικοβάπτους ἐνδυτοῖς ἐσθήμασι*.

1. 3. *εὖντα*, an uncommon form, but perfectly admissible as a contraction of *ἔοντα*. See Prelim. Rem., p. xviii.

1. 4. The forms of numeral adjectives in *-αῖος* signify *so many days old*. So here *δωδεκαταῖος*, 'twelve days older since he,' &c.

1. 6. Observe that the *-as* of the feminine acc. pl. is here, contrary to the Doric usage, lengthened. Cp. 5. 121, the word *γῥαίας*: but see note there.

1. 9. *οἷα* here is equivalent to *ὅτι τοιαῦτα*.

1. 10. Cp. the invocation in Hor. Epod. 5. 51.

1. 12. *χθονίᾳ Ἐκάτῃ*, Diana in her character of ruler of the infernal regions.

1. 15. *Ἐφροῖσα*, causing these charms to be as effectual as those of Circe, &c. Observe the abbreviated comparison 'less potent than Circe,' for 'less potent than those of Circe.' See 5. 57.

1. 16. Perimede. Possibly the same as Agamede, who is mentioned, Hom. Il. 11. 739. Cp. Propert. 2. 4. 18

'Perimedeia gramina cocta manu.'

1. 17. *ῥύγῃ*. This is generally supposed to be a bird, the wryneck, which, fastened to the magic wheel, exercised some mystic attraction upon the object of the charm. Hence the word came to be used to signify 'charm' or 'attraction,' e.g. Aesch. Pers. 990

*ῥύγγά μοι δῆτ' ἀγαθῶν ἐτάραν ὑπομνήσκει;*

and Pind. Nem. 4. 35

*ῥύγγι δ' ἔλκομαι ἥτορ νομηνίᾳ θυγέμεν.*

The wheel (mentioned v. 30 as *ρόμβος χάλκεος*) was turned in one direction, since an opposite effect was produced by the contrary revolution. See Hor. Epod. 17. 7.

1. 18. *ἀλφίτα*. i.e. in imitation of a sacrifice, where the head of the victim before death was sprinkled with roasted barley-meal (*ούλοχύται*) mixed with salt. Cp. Virg. E. 8. 84 'sparge molam.'

1. 19. See 11. 72, the same expression. Cp. Hdt. 3. 155 *ἐξέπλωσας τῶν φρενῶν*.

1. 23. Cp. Virg. E. 8. 83.

1. 24. The crackling of these leaves was a good omen. Cp. Tib. 2. 5. 81

'Et succensa sacris crepitet bene laurea flammis  
Omine quo felix et sacer annus erit.'

1. 29. Myndus was a small town in Caria, or Arcadia—authorities differ.

1. 31. Beware of construing '*thus may he be whirled to our doors*;' but remember *πоти* with dative means 'at.' '*Thus may he spin (or reel) as he stands at my door*.' Cp. Tib. 1. 5. 3

'Agor ut per plana citus sola verbere turbo.'

1. 34. Observe the optative mood here used conditionally without the particle *άν* or its equivalent *κε*. This is not uncommon in Theocr., e.g. 3. 54; 8. 20, 89; 11. 52.

*τὸν ἐν ᾧδα ἀδάμαντα*. A figurative expression for the 'inexorable decrees of Pluto.' *ἀδάμας* was a term applied by the ancients to the hardest metallic substance they knew; properly to the refuse given off in the smelting of ores containing gold. Both by Greek and Latin poets it is used figuratively as here: cp. 3. 39, and Mart. 7. 99

'Pontice, voce tua posses adamanta movere.'

And Propert. 4. 11, 4

'Ut semel infernas intrarunt funera leges,  
Non exorato stant adamante viae.'

1. 35. Dogs bark at the supposed approach of the goddess. Cp. Virg. Aen. 6. 257. The cymbal or gong must then be struck, to keep off evil spirits. The same effect was supposed in the middle ages to be produced by bells.

1. 38. Cp. Virg. E. 9. 57 and Aen. 4. 522-528.

1. 55. Cp. Soph. El. 785, Hor. A. P. 476, and Racine, Phèdre 1. 3

'C'est Vénus toute entière à sa proie attachée.'

1. 58. The reptile generally used for poisonous charms was the *rubeta*, toad (?): cp. Juv. 1. 69, Propert. 3. 6, 27

'Illum turgentis ranae portenta rubetae—trahunt.'

Cp. Shakespeare, Macbeth, iv. 1.

1. 61. ποιέῖ. We should expect ποιέται: cp. 3. 33.

1. 62. Cp. 6. 39. This spitting was for self-preservation from the effects of the charm she was administering.

1. 64. The aorist subjunctive is used in doubting questions instead of the future. See Part I. Arnold's Greek Prose Composition, § 17. Observe the accentuation; δακρύσω, not δακρυσῶ.

1. 66. Join *καναφόρος* with *ἦνθε*. 'Came in the capacity of basket-bearer.' Look out *καναφόρος* in Dict. of Antiquities. Here the occasion is of a maiden propitiating Artemis before marriage. Pausanias gives an account (Acha. 7. 18, 11) of a festival at Patrae, on the second day of which birds and beasts of all kinds were offered on the altar of the goddess, provided for that purpose by public and private munificence.

1. 70. The nurse of Simaetha was then in the service of Theucharilas, a neighbour, and had since died. The word *Θράσσα* merely means a maid-servant, called by the name of her country; so in Arist. Ach. 256 *τὴν Στρυμοδάρου Θράτταν*, and Plat. Theaet. 174 A and C. Similarly 'Lydis' and 'Geta' in the Latin comedies, as names of slaves.

1. 74. Simaetha, to be smart on the occasion, borrowed the *ξυστίς*, or long cloak, belonging to Cleariste. That this was a common practice is shown by

*πάρ' ἐμοῦ χρῆσαι πολύπηνα φάρεα, δύναι,*

Eur. El. 191,

and, 'Ut spectet ludos conducit Ogulnia vestem.'

Juv. 6. 352.

1. 76. μέσαν, 'half-way.' See 7. 10.

*τὰ Λύκωνος*, 'the house of Lyco.'

1. 78. On *ἐλιχρύσοιο*, see 1. 30, note.

1. 79.

*ὣς δὲ σεπέηνῃ*

*στήθεσιν ἀμφ' ἀπάλοισιν ἐφαίνετο θαῦμα ἰδίσθαι.*

Hom. Hym. Ven. 89.

'Candor erat qualem praefert Latonia Luna.'

Tibull. 3. 4. 29.

1. 80. The *ἀπό* is separated from *λιπόντων* by tmesis, and must be restored to it in construing. The construction is genitive absolute.

1. 82. Cp. 3. 42, and Hom. Il. 14. 294. So with 'ut' in Latin, Virg. E. 8. 41, Ov. Her. 12. 33. Also with 'dum,' Catull. 62. 45.

1. 85. Compare Senec. Hippol. 279

'Labitur omnis furor in medullas

*Ignē furtivo populante venas.'*

1. 88. Cp. 'oraque buxo Pallidiora gerens,'

Ov. M. 4. 134.



and,

'nimius luto corpora tingit amor,'

Tib. 1. 8, 52,

and Hor. Od. 3. 10, 14. Yellow is of course the natural hue of paleness in a swarthy complexion. Observe *θάψω* the dative according to Theocritus' usage with *ὁμοῖος*. Cp. 5. 48; 8. 37; 18. 21.

1. 88. *πολλάκι* here means 'very much,' as in 1. 144 and 5. 57.

1. 89. *αὐτὰ ὅστω*, 'my very bones:' i.e. nothing but my bones. See the same again, 4. 15. Cp. Plaut. Aulul. 520

'Ossa atque pellis totu'st ita cura macet.'

Id. Capt. 67

'Ossa atque pellis sum miser a macritudine.'

1. 90. Cp. Eur. Androm. 299

*τὶν' οὐκ ἐπῆλθε; ποῖον οὐκ ἐλίσσεται;*

1. 91. *ἔλπιον*, 'did I leave unvisited.'

1. 104. See Hom. Il. 9. 409

*ἐπεὶ ἄρ' κεν ἀμείψεται ἔρκος ὀδόντων:*

and id. Od. 10. 328

*καὶ πρῶτον ἀμείψεται, ἔρκος ὀδόντων:*

where the word *ἀμείβομαι* has the same meaning, i.e. 'to pass over.'

1. 106. foll. Cp. Sappho, Frag. 2

*ἀ δὲ μ' ἴδρων κακχέεται, τρῶμος δὲ  
πᾶσαν ἀγρει, χλωροτέρα δὲ ποίας  
ἔμμι, τεθνάκην δ' ὀλίγων πιθεύης  
φαίνομαι (ἄλλα),*

Bergk. Anthol. Lyr., p. 363,

and Hor. Od. 1. 13. 6; also Racine, Phèdre 1. 3

'Je le vis, je rougis, je pâlis à sa vue;

Un trouble s'éleva dans mon âme éperdue;

Mes yeux ne voyaient plus, je ne pouvais parler,

Je sentis tout mon corps et transir et brûler.'

1. 109. *κνυζέονται*, 'whine.' Cp. 6. 30.

1. 114. foll. *ἔφθασας . . . καλέσασα . . . ἥ με παρήμην*. Any finite tense of *φθάνω* with a participle of another verb is equivalent to the corresponding tense of that verb followed by *πρὶν*. The words above therefore would be replaced by *ἐκάλεσας πρὶν ἥ με παρήμην*, 'you sent for me before I came of my own accord; τόσον, just so much (or rather, so little) before, as I was before Philinus in the race.' Cp. a precisely similar construction of *φθάνω* in Hdt. 6. 108 *φθαίητε ἂν πολλάκις ἐξανδραποδισθέντες ἢ τινα πυθέσθαι*. This sentence, simplified as above, becomes *πολλάκις ἂν ἐξανδραποδισθείητε πρὶν ἢ πυθέσθαι*, κ. τ. λ.

1. 118. The conditional particle *κα* (not *καὶ*) is concealed in *κῆρῶν*,

as the sense demands. ἦνθον κα, 'I should have come' (if you had not sent for me).

l. 119. 'Myself the third or fourth;' i.e. with two or three others: αὐτίκα νυκτός, 'this very night.'

l. 120. Apples were the gifts of lovers, and emblems of love. See 3. 10; 11. 10; Virg. E. 3. 70. It is not so clear why they should be called apples of Dionysus. The Scholiast quotes a passage from Philetas (?) ✓

μᾶλα φέρον κόλποισι τὰ ὅτε Κύπρις ἐλοῖσα  
δῶρα Διονύσου δῶκεν ἀπὸ κροτάφων,

which refers to the golden apples of Hippomenes, to show that Bacchus first introduced that fruit. L

l. 121. Cp. Ov. Her. 9. 64

'Aptior Herculeae populus alba comae;'

and Virg. E. 7. 61. Delphis wore a garland of the leaves of this tree as an athlete and therefore under the protection of Hercules.

l. 124. The κα belongs to ἦ.

l. 126. εὐδον κα, 'I should have been content.'

l. 128. For the adoption of violent measures by lovers to break in or burn the doors that shut them out, see Hor. Od. 3. 26, 6, and Tib. 1. 1. 73

'frangere postes non pudet;'

and Ov. Am. 1. 9. 19

'Ille graves urbes, hic durae limen amicae

Obsidet: hic portas frangit, at ille fores.'

l. 133. Λιπαράδου. The workshop of Hephaestus was in the island of Lipara. Ovid, Her. 15. 12, compares love to the fire of Aetna,

'Me calor Aetnaeo non minor igne coquit.'

Cp. Cat. 68. 53

'Quum tantum arderem, quantum Trinacria rupes.'

## IDYLL III.

### The Serenader.

A goatherd serenades Amaryllis, who is resting in a cave. Possibly the ἄντρον of l. 6 and 13 is the hut in which she lives, half naturally, half artificially made in the rock.

l. 2. See 2. 6, note.

l. 3. τὸ καλόν. The article with the neuter adjective is a common

substitute in Theocritus for the adverb. Cp. l. 18; 1. 15 and 41; 5, 126; 10, 48; also occasionally the neuter adjective without the article. See 8. 16; 13. 69. These lines are closely imitated by Virg. E. 9. 23.

1. 5. κνάκωνα. Cp. 7. 66.

1. 6 foll. There is a difficulty here at the commencement of arranging the lines in the groups of three which are, except in the first six lines and the 24th, quite regular. Perhaps a line has been lost after v. 11, and v. 9 afterwards inserted to make up the six lines into distichs. Upon that supposition, the first tristich will end at ἤμεν; the second, incomplete, at οἰσῶ.

1. 7. παρκύπτουσα is a word especially appropriate to a person looking out of a window or door.

1. 8. σμῶς. A peculiarity of goats, which is always preserved in representations of Satyrs. It expresses the flatness of the nose. Cp. 8. 50.

1. 9. προγένειος, another similarly characteristic feature. Cp. Virg. E. 2. 7.

1. 10. Cp. Virg. E. 3. 70. Prop. 4. 12, 17

'Illis munus erat decussa Cydonia (quince) ramo.'

1. 13. ἀβομβεύσα μ. This wish is no doubt supposed to be suggested by seeing the bee. 'Would that I were *you* buzzing bee!'

1. 15. Cp. Virg. E. 8. 43, and Aen. 4. 367, also Catul. 64. 154

'Quaenam te genuit sola sub rupe leaena?'

1. 18. κῶανοφρυ. The dark eyebrow, as well as the junction of the two eyebrows across the forehead (see on 8. 72), was a sign of beauty. Cp. 17. 53; and Anacr. 29. 10

στεφέτω μέτωπον ὄφρυς κνανωτέρα δρακόντων.

1. 21. λεπτά, into small pieces, like 'τυτθὰ διαμήξας,' Hom. Od. 12. 174.

1. 23. καλύκεσσι, 'buds (of roses).' For the combining of ivy and celery, see Hor. Od. 4. 11, 3.

σέλινους, from the epithet, must be taken to be identical with our wild celery—which, is an umbelliferous plant with strong smell, like that of garden celery.

After this line imagine a pause, while the goatherd waits for an answer. Receiving none, he continues, after the interjectory line 24, in the same arrangement of tristichs, which is uninterrupted to the end.

1. 25. Cp. Virg. E. 8. 59.

1. 26. The thunny fish was common in shoals off the Sicilian coast, and was caught in nets, a signal being given by the look-out man (θυνησοκύπος) for the letting down of the nets into the shoal. So in

the Cornish pilchard fishery a look-out man is stationed on St. Michael's Mount to give notice of the approach of the shoal. Cp. Aristoph. Eq. 300, where Kleon is said 'τοὺς πόρους θυννοσκοπεῖν.' When they were enclosed in the nets, it appears (from Aesch. Pers. 430, describing the destruction of the Persian fleet at Salamis) to have been the custom to beat them to death.

l. 27. There is a question whether to read μή or δῆ in this line. There appears to be most authority for μή, although the last two lines of the Idyll offer an argument slightly in favour of δῆ.

τὸ τεὸν ἄδύ is of course 'your gratification.'

l. 28. μεμναμένω, mentioning your name, to try by the τηλεφίλον if you loved me: cp. 7. 69. The leaves of the poppy (see 11. 57) were placed somehow on the hand or arm so that when struck by the other hand they might (if the omen were favourable) give a loud crack (πλατάγημα). Possibly the leaf was placed upon the thumb and forefinger, over a hollow made by partially closing the hand. But are we bound to consider the τηλεφίλον to be the poppy-leaf? I take it to be the pod or seed-vessel of some plant which was laid on the arm and struck, and gave a favourable omen by cracking loudly and spirting the juice over the arm. Then we may construe ποτιμαζόμενον, 'smearing,' like μάζατο in the following:

ἔξοτε τηλεφίλου πλαταγήματος ἤχэта βόμβος  
γαστέρα μαντήου μάζατο κισσυβίου,

(i.e. smeared the inside of the fortune-telling bowl)

ἔγνων ὡς φιλέει με. Agath. Epig. 9.

l. 34. Cp. Virg. E. 2. 42.

l. 35. μελανόχρως, i.e. ugly. Cp. 10. 26 and 11. 19.

l. 36. ἐνδιαθρύπτῃ, 'give yourself airs.' So in 6. 15 and 15. 99.

l. 37. Another common superstition, denoting that something wished for was about to happen. Cp. Plaut. Pseud. 1. 1, 105  
'futurum est, ita supercilium salit.'

l. 42. ὦς... ὦς. See 2. 82, and note there.

l. 54. γένοιτο without ἄν. See on 2. 34. 'This would be as pleasant to you as honey (passing) down your throat.'

## IDYLL IV.

A conversation between Battus a goatherd, and Corydon a cowherd, about the absence of Aegon, the master of the latter, and the neglected condition of his cattle. Like most of these bucolic dialogues, it abounds in proverbs. The scene is Croton in Italy. Battus throughout is represented as a wag, whose jokes Corydon does not quite understand.

1. 1. Cp. Virg. E. 3. 1 foll.

1. 3.  $\psi\epsilon$  by transposition of  $\phi$  and  $\sigma$  for  $\sigma\phi\epsilon$ . Battus here begins his ridicule of Corydon.

1. 4.  $\delta$  γέρον. Aegon's father.

1. 6. Corydon is rather proud of his master's supposed distinction in being taken to contend at Olympia as a boxer: see l. 33. Milo, the famous wrestler of Croton, lived long before Theocritus, about 510 B.C. Either the poet refers this dialogue to that period, or uses the name Milo merely as a generic name for a champion wrestler.

1. 7. καὶ πόκα. καὶ before an interrogative never has its usual conjunctive force: but implies objection or incredulity. Here translate it 'when ever.' When καὶ is used as a conjunction with the interrogatives πῶς, ποῖ, τίς, &c., it follows them. See Porson on Eur. Phoen. 1367, and examples quoted there. Compare with the expression ἔλαιον ὀπώπει, the English 'to smell gunpowder.'

The word ὀπώπει, in form pluperfect, has apparently the signification of the perfect. Precisely similar forms are λελόγγχει 5. 40, πεποιθεί 5. 28, πεφύκει 53. 3, πεπόνθει 10. 1, πεφύκει 11. 1. An explanation of this usage of the pluperfect may be that the speaker is referring to some other time at which the action was perfect, for instance 'in the two examples of this Idyll: 'Was there ever a time in which it could be said of him, that he *had seen* oil before?' and in 5. 40 'Alas for the hard luck, of which it could then be said that it *had marked* me for its own!' But in 5. 33; 10. 1, where νῦν is joined with it, and in 11. 1, I cannot see how this is to be applied; and the forms δεδοικεν 1. 102, and δεδοίκα 15. 58, seem to point to a Doric form of the perfect inflected like the present, which may justify the rejection of the above explanation as forced and untenable.

1. 9. Battus still banters him, while Corydon is in earnest. This is

evident in each line of Battus. Pollux as a boxer is celebrated in Id. 22.

l. 10. *σκαπάναν*: this would be for the preliminary matches in digging up sand, which formed part of the month's training for the boxers; called *παρορύττειν*.

*εἵκατι μάλα*, for his food during that month.

l. 11. This line presents considerable difficulty, and has caused ingenious persons to rack their brains for all kinds of emendations, such as

*κατ τῷ λύκῳ ἀμνίδα λυσσῆν*:

for *λύκος* acc. plur., see Prelim. Rem. 6. 2, p. xviii. 'Milo would even excite the lamb to fury against the wolf,' i.e. if he can put pugilistic ardour into Aegon. Other readings suggested instead of *λύκος* are *λάγος* or *λίθος*, as alluding to Aegon's timidity or impassibility. But there seems to be no need of alteration; Corydon has just mentioned with pride that his master has to devour twenty sheep for his training. 'What a wolf!' thinks Battus, 'Milo will be hounding the wolves on to the flock next (*αὐτίκα*)!'

l. 12 foll. Each has his reason for the bad condition of the cattle: Corydon, that they are pining for their master; Battus, that Corydon neglects them. And by *βωκόλον κακόν* Battus understands Corydon; but Corydon, Aegon.

l. 15. *αὐτά*. See 2. 89 and 5. 85.

l. 16. Anac. 42. 1

*μακαρίζομέν σε, τέττιξ  
ὅτε δεινῶν ἐπ' ἄκρων  
δλίγην δρόσον πεπωκώς  
βασιλεὺς ὅπως αἰδεῖς,*

and Virg. E. 5. 77.

l. 17. Corydon's stupidity is most amusing. He takes it all in earnest.

Aesarus, a river flowing through Croton. Livy, 24. 3, gives a description of the city, in which 'flumen, ... medio oppido' and 'laeta pascua ubi omnis generis sacrum Deae pascebatur pecus sine ullo pastore.'

Latymnus, a hill in the vicinity.

οὐ Δᾶν. 'No, by mother Earth.' *Δημητῆρ* (Lat. 'Ceres') being equivalent to *Γῆ μητήρ*.

l. 20. Virg. E. 3. 100.

l. 21. 'The descendants of Lamprides, I mean the townspeople.' He wishes them to have such a bull for sacrifice to Juno (i.e. Iuno Lacinia, whose temple was close by, Virg. Aen. 3. 552; Livy, 24. 3), in order that her anger might be roused against them for insulting her with the offering of so meagre a beast.

1. 22. κακοφράσμων, a doubtful word, meaning 'hostile' or 'disagreeable,' substituted for the reading κακοχράσμων.

1. 23. ἐς Στομάλιμον, explained by Schol. as στόμα λίμνης. Others read ἐς τὸ Μάλιμον, said to be a hill.

1. 24. Νήαιθον, a river; mentioned with other neighbouring places in Ov. M. 15. 51.

1. 25. αἰγίπυρος, a plant of which goats were fond. Sea-holly, *Eryngium maritimum*, Linn. This plant has thick spiny leaves, whence its name; and grows near to the sea-shore. The flowers resemble thistles; the roots, prepared with sugar, were called in Queen Elizabeth's time 'Kissing Comfits.' See Shakespeare, Merry Wives, Act 5. sc. 5. Colchester was long famous for this sweetmeat, and as lately as 1836.

κνύφα, either a kind of groundsel, *Erigeron viscosus*, Linn., or else common fleabane, which grows on the moist margins of brooks, and on wet bogs, and has a golden blossom.

μελίτεια, 'balm.' Chaucer, referring to some delicious odour, says,  
'As men a pot-full of baume held  
Emong a basket-full of roses.'

1. 28. ἐπάφα, Doric for ἐπάφω, 2 sing. 1 aor. mid.

1. 30. Cp. Virg. E. 2. 37.

1. 31. Γλαυκα, a harp player of Chios. Pyrrhus, a lyric poet of Erythrae.

1. 32. καλὰ πόλις ἔ τε Ζάκυνθος. These were probably the words of some song. 'I celebrate Croton, (in the song) *Fair Zacynthus*, and (I celebrate) the promontory,' &c. The song may be supposed to run thus, 'Fair is Zacynthus, &c. . . but fairer is Croton.'

1. 33. τὸ Λακίνιον. Virg. Aen. 3. 552; Livy, 24. 3.

1. 34. Here an exploit of Milo [or of Astyanax the Milesian], and in 5. 35 one of Tithormus is attributed to Aegon.

1. 36. Not necessarily the same person as the Amarylhis of Id. 3, a common bucolic name.

1. 39. For the construction, cp. 1. 8, note.

1. 40. See on 1. 7. For the meaning of λελόγχει, cp. Pind. Ol. 1. 53  
ἀκέρδεια λέλογχε θαμνὰ κακαγόρου.

1. 41. Here we have a string of proverbs. Cp. Tibul. 2. 6. 19  
'credula vitam

Spes fovet et fore cras semper ait melius,'

and Hor. Od. 2. 10, 15.

1. 44. Cp. Virg. E. 3. 96. Their attention is now diverted to the straying cattle.

1. 45. σῖτθ', the letter elided is α; the word is used for driving

animals: and in the plural 5. 3 and 100. Remark the article and nominative case used for vocative, as also 5. 100, ib. 102.

ὁ Λέπαργος, the same animal as Κυμαίθα in l. 46, but Battus does not know their names.

l. 47. ναὶ τὸν Πᾶνα. The herdsman's oath. Again 5. 14; 5. 141; 6. 21.

l. 49. βοῦκὸν τὸ λαγωβόλον. The crook. See 7. 19; 9. 23; where it is called κορύνα. In Homer, Il. 23. 845, καλαῖροψ.

Observe the construction of εἰ τι πάταξα, the final particle with the *indicative* mood. For other instances see Donaldson's Greek Grammar, § 614. It implies that the action contemplated in the final sentence is no longer possible. 'Would that I had my crook, that I might have stricken you; (but that cannot be)!' Other instances are in 7. 87; 11. 55.

Here Battus runs after the straying animal, and gets a large thorn firmly stuck into his ankle.

l. 51. ἄρμοι, 'just now.' Aesch. P. V. 633; cp. with it the Doric forms, said to be Syracusan, ἐνδοί, ἐξοί, πεδοί. See Prelim. Rem. V. p. xvi.

l. 52. τᾶτρακτυλλίδες, (from *τρακτος*) a kind of large thistle, *Carthamus* or *Carduncellus lanatus*, Linn. A native of S. Europe and N. Africa.

l. 53. 'Staring after her I was pricked.'

l. 54. A very graphic line: he sees it, he seizes it with his nails; he draws it out in triumph.

l. 55. Cp. 19. 6.

l. 56. ἀνάλιπος, also νηλίπους, Soph. O. C. 349.

l. 57. ῥάμνοι, ἀσπάλαθοι, prickly shrubs of considerable strength. Plato, Rep. 616 A, represents tyrants in Hades tortured by being dragged over ἀσπάλαθοι:—εἰλκον παρὰ τὴν ὁδὸν ἐκτὸς ἐπ' ἀσπαλάθων κνᾶπτοντες.

## IDYLL V.

Comatas, a goatherd in the service of Eumares, a native of Sybaris, (i.e. a descendant of one of the old inhabitants of Sybaris; for Sybaris was destroyed 510 B.C. by the people of Croton, and the colony of Thurium was founded in its place by the Athenians about 70 years later,) and Laco, a shepherd in the service of Sibyras, a native of



Thurium, meet; and after an interchange of mutual banter, proceed to sing a match in alternate stanzas. In those contests (of which we have another in Idyll VIII.) the challenger had to sing an equal number of lines in reply to each stanza of his rival, to whom the privilege of commencing belonged as receiving the challenge.

1. 2. *νάκος*, called *βαίτα* in l. 15 and 3. 25.

1. 4. *πρώαν*, 'the other day.' See 15. 15.

1. 5. *ποιάν*. A particular use of *ποιός*, implying a sneer, very frequent in Aristophanes, answering to the English expression, 'The idea of a pipe!' 'Stuff and nonsense about a pipe!' Cp. Virg. E. 3. 25 foll.

1. 7. *καλάμας αὐλόν*, a single straw-pipe, in contrast to the *σύριγξ*, which had seven or nine reeds cut in different lengths, joined with wax. See 8. 18.

1. 8. Observe the ironical retort of *ἐλεύθερε* to the *δῶλε* of Comatas.

1. 10. *οὐδέ*, 'not even your master Eumares has one to sleep in.'

1. 12. Cp. Virg. E. 3. 13 foll.: translate *καὶ* . . . *καί*, 'not only,'—'but also.'

1. 13. *τὰ λοίσθια*. See on 3. 3.

1. 14. He swears by Pan (see on 4. 47), and by some image or shrine of that god on the sea-shore, near which we may suppose this dialogue to be held. For Pan was regarded by fishermen as protector of the sea-coast. Cp.

*Πᾶνά με τόνδ' ἱερῆς ἐπὶ λισσάδος, αἰγιαλίτην*

*Πᾶνα τὸν εὐόρμον τῇδ' ἔφερον λιμέναν,*

*οἱ γριπῆες ἐθέντο.* Anth. P. 10. 10.

The epithet *ἀλίπλαγκτος*, Soph. Aj. 695, may refer to this.

1. 16. *μανεῖς*, 'in a panic, frenzy;' as a punishment for my perjury. For Crathis, see Ov. M. 15. 215.

1. 17. Comatas answers by a similar appeal to the Nymphs, who could also, according to the popular superstition, punish with temporary insanity: any one thus afflicted being called *νυμφόληπτος*.

1. 20. Daphnis' misfortunes are proverbial among the shepherds. See on 1. 64.

1. 21. *θέμεν*. Cp. Latin 'ponere' Virg. E. 3. 36; and in English *to lay*. So also *κείται*, l. 23.

11. 21, 22. *ἐντὶ μὲν οὐδὲν ἱερόν*, a proverbial expression='tis not worth much.' It is not Corban. Possibly there may be some allusion to the sacred cattle mentioned in Livy 2. 3. See on 4. 17.

l. 23. **ὄς**, κ.τ.λ. Evidently a proverb, or commencement of a well-known fable; as 'once on a time a pig challenged Minerva.'

l. 24. **ἔρειδε**, 'set,' as a match for my kid.

l. 25. **ὦ κινάδευ**. 'Fox! cunning dog!' a diminutive form of **κίναδος**. So Soph. Aj. 103

**ἦ τοῦπίτριπτον κίναδος ἐξήρου μ' ὄπου;**

Demosth. de Cor. 281. 22 **ὦ κίναδος**. καὶ πῶς; see on 4. 7. 'How can this possibly be a fair arrangement for us? Who shears hair as an equivalent for wool?' i.e. 'I shall be laying odds if I wager a lamb to a kid, because of the value of the fleece.'

l. 27. **κύνα**. This cannot be (as the Scholiast says) referred to the lamb in depreciation; because that is Laco's own stake. Neither can **αἰγὸς πρωτ.** refer to the **ἔριφος** staked by Comatas. Laco means that there is as much superiority in the lamb over the kid as there is in the most valuable animal's milk over the most worthless. Very probably **κύνα ἀμέλγειν** was a proverb, as we are just here in the middle of a crowd of them.

l. 28. **πεποίθει**. See on 4. 7.

l. 29. **σφάξ**, κ.τ.λ. Another proverb with the words is *like* omitted. ἀλλὰ γάρ. 'Well then, since,' &c.

l. 31. **μὴ σπεῦδε**, κ.τ.λ. 'Don't be in a hurry, you're not walking on fire.' A proverb.

l. 33. Cp. Virg. E. 10. 43. **πεφύκει**, see on 4. 7.

l. 35. **εἰ τό**. 'That you dare to look with such bold eyes on me who used to teach you when you were still a child.'

l. 38. **θρέψαι**, κ.τ.λ., ironical. 'Rear young wolves if you want to be bitten.' Also proverbial; in Anth. P. 9. 47 the ewe complains,

τὸν λύκον ἐξ ἰδίων μάξαν τρέφω οὐκ ἐθέλουσα  
ἀλλὰ μ' ἀναγκάζει ποιμένος ἀφραδίῃ,  
αὐξηθεὶς δ' ὑπ' ἐμοῦ κατ' ἐμοῦ πάλι θηρίον ἔσται  
ἦ χάρις ἀλλάξαι τὴν φύσιν οὐ δύναται.

*Anglicè,*

'At these udders reluctant a wolf-cub is nurst,

Mad task, which the shepherd's rash folly compels:

Soon, weaned from my milk, for my blood he will thirst,

For gratitude tames not, where nature rebels.'

l. 45. **τοῦτεῖ δρύες**. Proverbial, as in 1. 106. He does not mean that there are oaks where he wishes to go; in fact, he says below that the pine is the chief attraction; the **τοῦτεῖ** and **ᾧδε** must not be taken as meaning here any particular spots; but merely the words of the proverb; he means that the place of his selection is as superior as oaks to sedge. He then enumerates its advantages in the following lines.

the gentle hum of bees—two fountains—birds more musical than cicalas—a better shade—and a shower of fir-cones; though what the particular advantage of this last is, is not very clear, unless they picked out the seeds and ate them.

Paley interprets it otherwise; that the pine was in Laco's place, and the falling cones were an objection to it.

l. 51. ὑπνω. Cp. 15. 125, and Virg. E. 7. 45.

l. 52. Laco keeps up the abuse longest.

l. 53. Virg. E. 5. 67.

l. 56. γλάων, 'penny-royal,' *Mentha pulegium*; a kind of mint with strong aromatic odour. It grows near streams and in damp places. See Arist. Ach. 869, and Pac. 712, where we find both forms γληχών and βαηχών. Cic. ad Div. 16. 33 'Cras expecto Leptam, ad cuius rutam pulegio mihi tui sermonis utendum est;' i.e. the pleasant savour of your conversation.

l. 57. τῶν ἄρνων, 'than (the skins of) your lambs.'

l. 58. Milk offered to Pan; cp. Tibull. 2. 5. 27

'Lacte madens illic suberat Pan ilicis umbræ.'

l. 60. αὐτόθε. 'Where you are.'

l. 61. τῶν στανῶ. Understand χωράν, as in 22. 59. The expression has something proverbial in it, similar to the Σπάρταν ἔλαχες, κείνην κόσμι: found in Eur. Fragm. 695 (Dindorf). 'Spartam nactus es, hanc exorna.'

τὰς δρύας, again here 'your oaks,' i.e. your boasted advantage.

l. 62. Cp. 8. 25.

l. 64. αἰ λῆς. αἰ with the indicative, as here, is only found in the most Doric Idylls. Inserted frequently in the dialogue of the Megarian in Aristoph. Ach.

l. 65. Cp. Virg. E. 3. 50.

l. 68. Ibid. l. 53.

l. 69 foll. Each begs the umpire not to favour either himself or his adversary.

l. 74. Laco throughout shows himself very disagreeable, it must be owned: and thus we are prepared for the decision of the umpire in v. 138.

l. 78. Cp. Virg. E. 3. 52.

l. 79. ζῶντ' ἄφες. 'Don't kill him with your chattering.' Cp. Plaut. Mil. Glor. 4. 2. 92

'Iam iam sat amabost; sinite abeam si possum viva a vobis.'

And Théophrastus, in his character of the Chatterer, warns every one to get out of his way, ὅστις ἀπύρετος εἶναι θέλει.

l. 80. Here Comatas, as the challenged party, begins the contest.

l. 82. καὶ γάρ. 'I too can boast, for' &c.

l. 83. The Carneia, a Doric festival of nine days' duration, in the month of Metageitnion. Laco's name has doubtless reference to his Spartan origin; as slaves were often named in this manner.

l. 100. See on 4. 45.

l. 101. See the same line 1. 13.

l. 102. Names of a sheep and a ewe, of doubtful meaning. Observe the termination -αῖθα also in 2. 101; 4. 46.

l. 103. Φάλαρος. Said by the Schol. to be the name of a hill: but much more likely of a ram—the ram 'with a blaze.' This word *blaze* denotes a white spot on an animal's forehead, from the German 'Blässe,' paleness. Applied to a dog, 8. 27.

l. 105. ἔργον Πραξιτέλεως, 'a work worthy of Praxiteles.' Said perhaps in a mock-dignified manner.

l. 108. ἀκρίδες. See on 1. 52.

l. 109. ἀβαί, 'in their prime.' This word occurs in Eurip. Ion 477 νεάνιδες ἦβαι. Numerous emendations have been suggested for it, e.g. αῖαι—ἀβραι—ώμαί. Cp. Virg. G. 3. 126, and Ae. 4. 514 'pubentes herbae;' and id. E. 3. 11 'vites novellae.'

l. 111. The cigalas provoke the mowers by their incessant chirping during the midday hour of rest.

l. 112. The contest now becomes more exciting from the personal remarks made by the rivals recurring to the insinuations of the commencement of the Idyll, by allusion to foxes injuring the grapes, and beetles destroying the figs. Cp. Virg. E. 3. 10.

τὰ Μίκωνος. Cp. 2. 76, 'the grounds of Mico.'

l. 113. Cp. 1. 49, and remark the word φοιτᾶω used in both passages, denoting 'daily or frequent visits.' For τὰ ποθέσμενα see on 3. 3.

l. 120. τις. 'Somebody is becoming annoyed.' Cp. Soph. Ajax 1138 τοῦτ' εἰς ἄνθρωπον τοῦτοπος ἔρχεται τινι.

l. 121. σκῦλλας. A medicinal herb, supposed to cure bilious irritability. The species is called *Scilla maritima*, Linn. γράλας is remarkable as an exception to the rule that the acc. plur. fem. in *as* in Doric is short. (So also θύρας 2. 6). Unless it is to be construed, 'from the tomb of an old woman.' Herbs gathered from tombs were supposed to be particularly efficacious, and used especially in enchantments. Cp. Hor. Ep. 5. 17.

l. 123. κυκλάμινον. Some kind of cyclamen, whose bulbous roots possessed medicinal properties. These are used in Italy and Sicily as food for swine: whence the name 'sow-bread.' French 'Pain de Porcean.'

H.

—inn.

mentioned by Cicero, 'apud

Haletem fluvium citra Veliam millia passuum iii.' Epp. ad Att. 16. 7, and again, 'Haletem nobilem amnem,' Epp. ad Div. 7. 20.

l. 123. ἐς τὸν Ἄλντα must be taken with ἑλθόν.

l. 125. τὰ δέ τοι σία. These are umbelliferous plants growing by the sides of ditches to the height of four or five feet; called 'water-parsnep.'

l. 126. ὁ Συβαρίτης. Understand κράνα, as in v. 146.

l. 127. βάψαι, 'dip and draw.'

l. 128. Here occur the names of several plants of which goats are fond. κύτισον, 'moon trefoil,' *Medicago arborea*, Linn. Cp. 10. 30; Virg. E. 1. 79. This plant grows wild in South Italy, and has hoary leaves and yellow flowers. It grows to the height of fifteen feet, and the Greek monks make the beads of their rosaries from its wood.

αἰγύλον, 'woodbine,' *Lonicera periclymenum*, Linn., belongs to the order Caprifoliacea, and its old name was caprifoly. French, 'Chèvre feuille.'

l. 129. σχίνον. Perhaps 'pistachio,' *Pistacia lentiscus*, Linn.

κομάρουσι, 'arbutus,' *Arbutus unedo*, Linn. Cp. Hor. Od. 1. 1, 21; Virg. G. 3. 301. A shrub which grows in profusion at Killarney and on Mount Athos; the red fruit somewhat resembles a strawberry. Pliny gives a fanciful derivation for the word 'unedo,' viz. *unum edo*, because no one who had eaten one in mistake would ever be likely to eat a second.

l. 131. Such is the most intelligible reading of this line, which is ordinarily read

πολλὰς δὲ καὶ ὡς ροδόκισσος ἐπανθεί.

Other alterations are of καὶ ὡς into καλῶς or into βάτοις. But then what is ροδόκισσος?

κίσθος or κίστος, 'the rock-rose,' very like the common wild rose: plentiful on the shores of the Mediterranean.

l. 137. Cp. Virg. E. 8. 55, and Lucr. 3. 7

'Quid enim contendat hirundo Cynis?'

l. 138. The umpire ought to have waited for Laco's last word.

l. 142. ἴσ', 'listen!' See 1. 149; 7. 50.

l. 144. ἄνυσάμαν, 'I have realized.' Cp. 18. 17.

ἔμμιν. An instance of what grammarians call the 'Ethic Dative,' or dative of special limitation of an action to some particular person. For examples see Donaldson's Greek Grammar, § 459 (aa), and Madvig's Latin Grammar, § 248. Here we must translate it, 'you see.'

l. 145. Cp. Virg. E. 3. 97.

## IDYLL VI.

This elegant Idyll has somewhat of a dramatic character. Two herdsmen, Damoetas and Daphnis, meet at a fountain, and while their cattle drink, sing alternately in amicable rivalry, and separate with mutual gifts. Damoetas represents Polyphemus sitting on a rock, while Galatea plays on the shore: Daphnis, as a spectator, tries to rouse him with a description of the arts by which the nymph is trying to attract her giant lover.

1. 1. Cp. Virg. E. 7. 2.

1. 2. Aratus is introduced in 7. 98 as a friend of Theocritus. He was a poet of Soli, composer of τὰ φαινόμενα, in the commencement of which occur the words quoted by St. Paul, his fellow-countryman, in his address to the Athenians, Acts xvii. 28.

1. 3. πυρρός, 'with the first fair down on his face.' Cp. 15. 130.

1. 4. θέρος, 'summer;' the genitive of time.

1. 5. This line and v. 20 are probably spurious; the challenger did not usually begin. See introduction to Id. 5.

1. 6. Cp. Virg. E. 3. 64. See on 2. 120.

1. 7. Cp. 1. 85, 'calling him the goatherd fellow, crossed in love,' to taunt him.

1. 8. For another instance of this effective repetition of a word before the bucolic caesura see 8. 73. So Virg. E. 5. 64; 6. 44; 3. 79.

11. 11, 12. Here we have a passage much disputed. Who is meant by νιν, Galatea or the dog? The transparency of the waves either shows the dog to Galatea as it is running on the shore, or shows Galatea to the dog; in the latter case (which seems most natural) we must read θεοίσq. The dog is running along the shore, and looks into the sea and barks; for it sees Galatea through the clear water. The whole is a charming picture.

1. 15. διαθρύπτεται. See on 3. 36, 'like the dry down from the thistle,' as it is driven by the little eddies of wind, now hither, now thither. The same simile, though with less refinement, is used by Homer, Od. 5. 328 foll.

ὡς δ' ὅτ' ὀπωρινὸς βορέης φορέησιν ἀκάνθας  
 ἀμ πεδίον, πνεύματα δὲ πρὸς ἀλλήλησιν ἔχονται,  
 τέλατος ἀνέμοι φέρον ἔνθα καὶ ἔνθα.

One is reminded of these lines whenever one sees a stray piece of thistledown or feather just inside the open window of a railway-carriage at the point where the draught passing through the carriage is met by the more violent draught passing by the window outside. Just such a *skilly-shallying* was Galatea's.

l. 17. Cp. Ov. Am. 2. 19, 36

'Quod sequitur, fugio; quod fugit usque sequor,'

and Sappho, Fr. 1. 20

καὶ γὰρ αἱ φεύγει ταχέως διώξει  
αἱ δὲ δῶρα μὴ δέκετ' ἀλλὰ δώσει  
αἱ δὲ μὴ φίλει ταχέως φιλήσει  
καὶ ἐθέλοισαν.

Bergk. Anth. L. p. 362.

l. 18. τὸν ἀπὸ γραμμῆς κινεῖ λίθον. This is a proverbial expression derived from a game like draughts or rather backgammon, called *πέττεια ἐπὶ πέντε γραμμῶν*, in which each player had five lines on the board and five men; the man, or stone, on the middle line, called *ιερά γραμμή*, being only moved as a last resource. So it will mean here, 'she is driven to her last resource to attract you.'

On the construction τὸν ἀπὸ γραμμῆς, see Paley's note on Aesch. Cho. 498

τὸν ἐκ βυθοῦ κλωστήρα σώζοντες λίνου.

Id. Ag. 521

κήρυξ Ἀχαιῶν χαίρε τῶν ἀπὸ στρατοῦ,  
where τὸν ἐκ β. σώζειν = τὸν ἐν β. ἐκ β. σώζειν: and κ. τῶν ἀπὸ στρατοῦ = κ. τῶν ἐν στρατῷ ἐλθὼν ἀπὸ στρατοῦ. Also in prose, ἦσθοντο οἱ ἐκ πύργων φύλακες = οἱ ἐν πύργοις φ. ἦσ. ἐκ πύργων.

l. 19. Observe κάλα κάλα. Cp. 8. 19 and Lucr. 4. 1255

'Crassaque conveniunt liquidis, et liquida crassis;'

also Hom. Il. 5. 31

Ἄρες, Ἄρες, βροτολογίῃ, κ. τ. λ.,

and Callim. Hym. Iov. 55

καλὰ μὲν ἤέξεν καλὰ δ' ἔτραφε.

l. 20. See on v. 6.

l. 21. Polyphemus, or Damoetas, explains his tactics: he was feigning coldness and indifference to lure the nymph to acknowledgement of her love.

l. 22. This line is not quite satisfactory. Meineke's reading, κοῦκ ἔλαθ' ὀφθαλμον τὸν ἔνα γλύνκων, κ. τ. λ., seems very probable.

ποθορῶμι, optative, 'with which I hope to see to the end of my life,' alluding to his disbelief in the prophecy of Telemus (v. 23) who foretold the destruction of it by Ulysses. See Hom. Od. 9. 509 and Ov. M. 13. 771

'Telemus Eurymides quem nulla fefellerat ales  
Terribilem Polyphemon adit: "lumenque quod unum  
Fronte geris torva, rapiet tibi (dixit) Ulysses."'

- l. 24. ποτὶ οἶκον. Cp. Virg. Aë. 11. 399 and Eur. Hec. 1252

αὐτῷ ταῦτά σοι δίδωμ' ἔχειν:

also Hom. Od. 2. 178

εἰ δ' ἄγε νῦν μαντεύεο σοῖσι τέκεσσιν  
οἰκάδ' ἰών.

- l. 25. οὐ ποθόρημι. 'I won't look at her.'

l. 29. σίξα, κ. τ. λ. 'I hiss to set the dog at her; for before he used to be fond of her, and to whimper with friendly action.' Cp. Hor. Od. 2. 19, 30.

- l. 35. Cp. Virg. E. 2. 25, and Ov. M. 13. 840

'Certe ego me novi, liquidæque in imagine vidi

Nuper aquae, placuitque mihi mea forma videnti.'

l. 36. κόρα, 'eye,' lit. the *pupil* of the eye, so called from 'pupillus,' the doll or miniature of oneself that one sees in the eye of another.

- l. 38. ὑπέφαινε, '(the sea) showed me, by reflection.' Cp. Hor. Od.

l. 19, 5.

- l. 39. That no Nemesis for my vanity might overtake me.

- l. 43. Each began to try his new acquisition.

- l. 45. νίκη, for ἐνίκη, 'was the conqueror.'

ἄλλος, for ἔτερος: again, 7. 36; 22. 126; 24. 61.

## IDYLL VII.

This beautiful and interesting Idyll appears to contain the poet's personal experience of a day of pleasure among intimate friends, told in bucolic style. The names of those mentioned are mostly fictitious. The statement of Wuestemann that the Idyll was written in the island of Cos some time before the year 284 B.C. (in which Theocritus went to Alexandria) cannot be considered indisputable. He divides the names into real and fictitious; in the former class placing Asclepiades and Philetas teachers of Theocritus, Antigenes and Phrasidamus his entertainers in Cos, and Aratus, the poet mentioned in 6. 2; and in the latter class, Simichidas (i.e. Theocritus himself), Eucritus, Amyntas,



Lycidas, Ageanax. Compare with the beginning of this Idyll the opening of Tennyson's Gardener's Daughter.

1. 1. The river Hales, either in Lucania, as in 5. 123, or in Cos, which latter supposition, as well as the probability of the scene of the poem being laid in that island, is said to be confirmed by the following passage from Moschus, 3. 98

ἐν τε πολίταις

Τριπίδαϊς ποτάμῳ θρηναί παρ' Ἀλεντι Φιλητάς.

But that passage is of very doubtful authority.

1. 2. ἔρπομεν. Cp. Hor. Sat. 1. 5, 25. Here however rather of easy and delightful loitering.

1. 3. θαλύσια. See Hom. Il. 9. 534. A feast in honour of Ceres and Bacchus after harvest; these two divinities being connected in the invention of ploughing.

1. 5. ἐπάνωθεν, cp. 22. 164; 15. 91. Chalcon, son of Clytia and Eurypylus, entertained Ceres. In his time a fountain was found in Cos, in the following manner: being told that water was beneath a certain spot of ground, he applied his knee and drew it (ἐκ ποδὸς ἄνυσε). On the word χαῶν Paley says, 'Radix est χαῖ (cav) et ii significantur qui quasi ex profunda antiquitate stirpem deducunt.'

1. 6. Βούρινναν, from the resemblance of the channel or aperture of the fountain to an ox's nostril.

1. 8. For a similar hiatus see Hom. Od. 2. 120

Τυρώ τ' Ἀλκμήνη τε ἐυστέφανός τε Μυκίνη.

1. 10. Cp. Virg. E. 9. 59.

τὰν μεσάταν ἔδδν. Cp. 21. 19.

ἄνομες, impf. from ἄνω. See Lexicon.

1. 11. τῷ Βρασίλα. Said by Schol. to be a Coan.

καί after οὕτω = 'when.' Cp. Xen. Cyrop. 1. 4. 28 ἔδδν οὕτω πολλήν διηγύσθαι αὐτοῖς καὶ τὸν Μῆδον ἥκειν, and Tac. Hist. 2. 95 'Nondum quartus a victoria mensis, et libertus Vitellii,' &c. Also Virg. Ae. 3. 8, 9.

1. 12. Cydonian, or Cretan. Cp. Hor. Od. 4. 9, 17.

σὺν Μοῖσαισι take with ἔσθλον. Cp. Hor. Od. 3. 4, 20.

1. 16. κνακόν, the pale yellow or grey colour of the goat. So τὸν Λιβυκὸν κνάκανα, 3. 5.

ταμίσιοιο, see 11. 66, 'rennet,' i.e. the gastric juice of a calf, used to coagulate the milk in cheesemaking.

1. 17. Observe the word γέρον used as an adjective; as in 21. 12;

15. 19. See also Aesch. Ag. 286 γραιὸς ἐρείκῃ, and Catul. 68. 46, 'charta anus.'

1. 18. *ροικάν*. See on 4. 49.
1. 20. *εἶχετο χεῖλες*. 'While a smile kept playing on his lips.' The outward proof of the pleasure of meeting his friends did not pass away while he was speaking.
1. 21. *τὸ μεσαμέριον* (cp. 1. 15; 3. 3). On Simichidas, see Preliminary Remarks.
1. 22. Cp. Virg. E. 2. 9, and Tennyson's *Oenone*,  
     'For now the midday quiet holds the hill;  
     The grasshopper is silent in the grass:  
     The lizard, with his shadow on a stone,  
     Rests like a shadow, and the cicada sleeps.'
1. 23. *ἐπιτυμβιδιοι*. The natural meaning of this word is undoubtedly 'sitting on tombs;' but applied to the lark it seems to have reference to Arist. Av. 447 foll. where an absurd fable is related, that the lark was the first of birds, before the earth; and on the death of his father, because there was no earth to bury him, was obliged to bury him on his own head. This accounts for the lark's crest!
1. 25. *λάνον ἐπὶ θρώσκεις*; 'or are you for leaping on some one's winepress?' i. e. are you going to help to tread out the grapes?
1. 26. *ἀρβυλίδεσσιν*, said to be a stout kind of shoe for travelling; probably then fitted with 'hobnails' or something similar, whence the *λίθος ἀείδει*, 'rings.'
1. 30. *καὶ τοι, κ.τ.λ.* 'And yet I flatter myself that I am a match for you.'
1. 31. *ὁδὸς Θαλυσίας*, 'the way leading to the Thalysia.'
1. 32. *εὐπέπλω*. Ceres alone in ancient statues is represented clothed in full drapery.
1. 33. *πίονι*. See v. 143. 'Pinguis' in Latin is similarly used for 'rich in growth,' 'luxuriant.' Cp. Shakespeare, *Hamlet*, Act. 1. Sc. 5  
     'Duller than the *fat* weed  
     That roots itself at ease on Lethe's wharf.'
1. 35. *ξυνά, κ.τ.λ.* This sentence has a proverbial ring about it. *δῶς* is of course 'the day.'
1. 36. *ἄλλον*. See on 6. 45. Cp. Virg. E. 9. 64.
1. 37. Cp. Virg. E. 9. 32. *στόμα*, 'the mouthpiece.' So Homer is called by Moschus, 3. 73  
     *τῆνο τὸ Καλλιόπας γλυκερὸν στόμα.*
1. 40. *Σικελίδαν*. By this name is designated Asclepiades, an epigrammatist of Samos, mentioned also in Moschus, 3. 98  
     *κλαίει Σικελίδας τὸ Σάμον κλέος, ἐν τε πολίταις  
     Τριοπίδαις ποτάμῳ θρηγεί παρ' Ἀλεντι Φιλιτῆας,*  
 which passage is however of doubtful authority.

Philetas was a native of Cos, teacher of Ptolemy Philadelphus, and of Theocritus and Aratus, also celebrated as an elegiac poet:

'Callimachi Manes, et Coi sacra Philetæ,

In vestrum quaeso me sinite ire nemus.'

Prop. 4. (3). 1, 1.

1. 41. So Pindar speaks of crows trying to rival the eagle,

μαθίντες δὲ λαβροὶ παγγλωσσίᾳ, κόρακες ὅς,

ἀκραντα γαρύετον Διὶς πρὸς ὄρνιθα θείον.

Olymp. 2. 158.

Cp. 5. 29.

1. 42. ἐπίτραδες, 'purposely' depreciating my own talents. Lycidas was however not to be taken in; his gift of the crook and accompanying words are evidently ironical.

1. 44. Meineke's reading of κεκασμένον for πεπλασμένον (inserting τὺ before it) is supported by Il. 20. 35

ἐπὶ φρεσὶ πευκαλίμησι κέκασται,

and

οὐ ψευδῆς ὄδε μῦθος, ἀληθείη δὲ κέκασται.

Anth. P. 3. 18.

But τὺ as nominative is rare.

1. 46. Oromedon is mentioned by Propertius, 4. 9 (3. 8), 48, as a giant, 'Caeum, et Phlegraeis Oromedonta iugis:' perhaps the same as Eurymedon in Hom. Od. 7. 58.

1. 46. εὐρυμέδοντος is also a various reading in this line.

δόμον Ω, then means 'a giant's house.' Wuestemann says that Theocritus is here ridiculing the custom that had grown up in his time, of building extravagantly large houses.

For the καὶ . . . καὶ introducing this comparison cp. 1. 1, and translate, 'for to me just as the builder is very odious, who, &c., so are all those birds of the Muses, who labour in vain with their cackling against the Chian poet.'

1. 50. Lycidas, having been challenged, begins.

1. 51. Cp. Virg. E. 9. 21.

1. 52. Lycidas wishes his friend Ageanax a prosperous journey to Mytilene. See Appendix, p. 209.

1. 53. ἐφ' ἑσπερίους ἐρήφοις, seems to mean, 'when the kids are in the western sky.' The stars so called are ε ζ η Aurigae, underneath the first-magnitude star Capella. They are universally described as productive of storms when near their setting. Cp. Virg. Ae. 9. 668

'Quantus ab occasu veniens pluvialibus Hoedis

Verberat imber humum;'

also when rising, Hor. Od. 3. 1, 27, 'orientis Hoedi impetus.'

The rising of stars mentioned by classical poets nearly always refers

to their *heliacal rising*, i.e. when they first begin to be visible again after having been concealed by too close proximity to the sun, and therefore rise just before the sun. The *setting* however of stars in the classical poets generally refers to the *cosmical setting*, as explained below, on l. 54.

l. 54. 'And when Orion is setting.' Cp. Hor. Od. 3. 27, 18; 1. 28, 21, where the same wind is mentioned as accompanying the setting of Orion; and Virg. Ae. 1. 535; 4. 51. The setting of this constellation is mentioned as nearly simultaneous with that of the Pleiads by Hesiod, Op. D. 615, 619. That is, their *cosmical setting*, or that time of year when they were just setting at sun-rise; or about the end of October. See too Virg. G. 1. 221.

l. 57. 'Halcyon days.' By this name were known certain days in winter when Halcyone was said to brood on her nest. See Ov. M.

11. 745

'Perque dies placidos hiberno tempore septem  
Incubat Halcyone pendentibus aequore nidis:  
Tum via tuta maris; ventos custodit et arcet  
Aeolus egressu.'

According to Aristotle, Hist. An. 5. 8, the halcyon sits for seven days before the winter solstice, and 'brings out and nurses its young for seven days after it. It is only seen, he says, at the setting of the Pleiads, and at the winter solstice, and appears first at sea-ports.

This is of course a popular delusion, but has been kept up by poets of more enlightened days, e.g.

'Secure as when the Halcyon breeds, with these  
He that was born to drown might cross the seas.'

Dryden, *Astraea Redux*, 236.

We cannot tell what bird the halcyon was; it certainly was not our kingfisher, which builds in holes by running streams.

l. 58. ἔσχατα, the weeds that mark the limit of the waves on shore. The winds bring the waves high up over this.

l. 59. Cp. Virg. G. 1. 398.

l. 63. ἀνήθιον. This is not *Anethum graveolens*, which is unknown in Sicily, but probably *Anethum foeniculum*, or 'fennel.' See Virg. E. 2. 48, and Alcaeus, Fr. 36. in Bergk's Anthol. Lyr. p. 380

ἀλλ' ἀνήτω μὲν περὶ ταῖς δέraisιν  
περθέτω πλεκτὰς ὑποθυμίδας τις.

l. 64. λευκοῦτον. The white variety of *ίον*, generally rendered 'violet.' But it is doubtful whether it should not rather be rendered 'iris,' because the violet is exceedingly rare in southern Italy and Sicily, and of later introduction than the plant so frequently noticed by the ancient

pastoral poets: whereas the iris is very common in those regions, growing wild in great profusion. Pliny's description of the viola, Hist. Nat. 21. 6, agrees exactly with the iris, and not at all with the violet, in several particulars; and Ovid, M. 10. 190, speaks of the appearance of a 'viola' after its stalk is broken, in words which evidently have reference to some plant with a tall and naked stem. Chaucer refers to a white foreign species of iris:

'His nekke was white as is the flowr de lis.'

The fleur-de-lis was the name for several species of iris. It seems more probable on the whole that the viola and *ιον* should be the iris; than the 'wall-flower \*.'

1. 65. *πτελεατικόν*. It is not known where this place was; Ephesus, Arcadia, Cos, and Thessaly, all being mentioned by different Schol. It is singular that a place famous for wine should not have been more generally mentioned. This doubt inclines one to believe that the word may be connected with *πτελέα*, 'the elm,' as vines were trained upon that tree.

1. 66. *κύαμον*. For dessert, to encourage drinking. See Arist. Pax 1132

πρὸς πῦρ διέλεκαν...  
κάνθρακιζαν τοῦ ῥεβίνθου  
τήν τε φηγὸν ἐμπυρεύαν.

Plato, Republ. 372, C, *τραγήματα σύκα καὶ κύαμον ἐρεβίνθων*.

1. 68. *κνύφα*. See on 4. 25.

*ἀσφοδέλω*, *Asphodelus ramosus*, a liliaceous plant, allied to 'squills.' Its usefulness was proverbial. See Hes. Op. D. 41

*ὅσον ἐν μαλάχῃ τε καὶ ἀσφοδέλῳ μεγ' ὄνειρα*.

*σελίνω*. See on 3. 23.

1. 69. Cp. 3. 28.

1. 70. *ἐς τρύγα*. Cp. Hor. Od. 1. 15, 16.

1. 71. Cp. Virg. E. 5. 72.

1. 72. *Λυκοπίτας*. From Lycope, a city of Aetolia.

1. 73. *Ξενίας*. It is doubtful whether this is a proper name, or an adjective, 'the foreign nymph.' See on 1. 64.

1. 74. Cp. Virg. E. 10. 13; and on 1. 64.

*ἀμφεδονεῖτο*, 'was agitated with grief,' is Meineke's reading, which is perhaps better than the usual *ἀμφεπολεῖτο*, 'was wandered over.'

1. 76. Cp. Hom. Od. 19. 205, of the grief of Penelope. The word

---

\* From a paper in Archaeologia, vol. iii. by Earl Stanhope.

belonged to *εδτε* (a repetition of *κατετάκετο* with Daphnis for its subject) is understood.

l. 77. *ἑσχατόντα*, 'the limit of the world,' like 'Extremum Tanain,' Hor. Od. 3. 10, 1.

l. 78. *αἰπόλον*. Comatas. This goatherd, who was in the habit of offering up his master's (*ἀνακτος*) goats to the Muses, was as a punishment locked up by him in a chest, to see if the Muses would help him out. The name Comatas in Id. 5, belongs to a Lucanian: this might possibly favour the view that the scene of this Idyll is laid there, and not in Cos.

l. 81. *κέδρον*, wood used for coffins and chests in which anything was to be preserved. The scent of the wood was probably considered adverse to decay. Cp. Hor. Ars Poet. 332, where the oil of cedar-wood is mentioned as a preservative against decay.

l. 82. The agency of the Muses in feeding him is prettily imagined. Their utterances issuing from his lips had made them so sweet as to attract the bees to come and feed him with flowers and their honey.

l. 83. Cp. Virg. E. 6. 47.

l. 86. *ἐπ' ἐμεῦ*, 'in my lifetime.'

l. 87. *ὥς ἐνόμενον*. See on 4. 49; here with imperf. indic. Translate, 'in order that I might have been now tending;' a wish which cannot, alas! be gratified.

l. 130. *Πύξας*, gen. case of *Πύξα*. Buxentum, in Lucania. See Appendix, p. 229.

l. 134. *νεοτμάτοισι*. The vines were pruned twice, in summer and the middle of October, to let in the sun. Here we understand the second pruning. Cp. Hor. Od. 2. 3, 5 foll.

Here follows a beautiful description of an afternoon of tranquil enjoyment in the open air, the climax of which is in the line 143. Every sense was pervaded with the breath of the fruits that the rich summer had just handed over to the ripening autumn. We see here a grace and refinement unrivalled in the pages of bucolic poetry; and can appreciate so thoroughly genuine an expression of the love of nature. See Appendix, Id. VII, ll. 130-157. L

l. 135. *κατὰ κρατός*, 'down upon our heads.'

l. 138. Cp. Virg. E. 2. 13. *αἰθαλίωτες*, 'rejoicing in the heat.' ✓

l. 139. *ἔχον πόνον*, 'were employed.' So Hesiod. Scut. 305

*πᾶρ δ' αὐτοῖς ἱππῆες ἔχον πόνον.*

It is difficult to imagine that a *tree-frog* can be meant by *ὀλολογᾶν*, though the word is used of the male frog in Arist. H. A. 4. 9, 11. Frogs only croak during their breeding-time, and the *tree-frogs* take to the water at that period.

The Latin name by which Cicero translates the *ὀλολυγάν* of Aratus is 'acredula.' See Cic. de Div. 1. 14

'Saepe etiam pertriste ciet de pectore carmen

Et matutinis acredula vocibus instat?'

evidently some bird; and whatever bird it was, the same verb, *τρύζω*, is applied to it in an epigram of Agathias, Anth. Pal. 5. 292

*καὶ λιγυρὸν βομβεύσιν ἀκανθίδες ἡ δ' ὀλολυγὰν  
τρύζει τρηχαλαίαι ἐνδιάουσα βάτοις.*

l. 141. *ἔστεινε*. Cp. Virg. E. 1. 59.

l. 142. *ξουθαί*. This word, as an epithet of *γένυς* applied to birds by Arist. Av. 753, Eur. Hel. 4. has been supposed to refer to musical sound rather than to colour: but I prefer the rendering 'tawny.'

l. 144. Cp. Hom. Od. 2. 588, and Virg. E. 7. 54.

l. 146. *βραβύλοισι*, 'sloes;' called in Mod. Greek *ἀγριοδαμάσκηνα*, wild Damascenes, i.e. damsons.

*καταβρίθοντες*. See 15. 119, and cp. Ov. M. 15. 76

'... sunt fruges, sunt deducientia ramos

Pondere poma suo.'

l. 147. 'And the four-year-old resin was being removed from the head of the casks,' i.e. from the mouth of the wine-jars, which were thus preserved from the air. Cp. Hor. Od. 3. 8, 9; 1. 9, 7; Tibul. 2. 1, 28

'Chio solvite vincla cado.'

✓ l. 149. The wine given to Hercules in the Centaur's cave was a present from Bacchus to Pholus, who opened it to entertain Hercules on his expedition to slay the Erymanthian boar. The other centaurs flocked to the treat, and the quarrel ensued in which Hercules shot them down with his poisoned arrows.

l. 152. *ὄρεσι*, 'with masses of rock.' For the account of this see Hom. Od. 9. 480 foll.

*ἦκε δ' ἀπορρήξας κορυφήν ὄρεος μεγάλου*

*καὶ δ' ἔβαλε προπάροιθε νεὸς κνανοπρώριοι.*

l. 154. *διακρανῶσατε*, 'tempered with your sacred stream.'

l. 155 foll. In conclusion we have the image present in the poet's mind ever since the day of this festival: the goddess (probably a rustic statue) standing by the heap of grain, smiling, holding in her hands sheaves of corn and poppies, the emblems of fertility and plenty.

## IDYLL VIII.

This Idyll appears to be in a very imperfect state, and possibly was made up, at the time of the collection of Theocritus' poems, from fragments of two or perhaps more Idylls. The lines 30-32, 61, 62, 71, 81, have the appearance of being inserted to fill up and connect the unconnected parts. Paley attributes the insertion of the elegiac lines 33-60 to the influence of Philetas the preceptor of Theocritus. The subject is the usual bucolic singing-match, between a cowherd, Daphnis (l. 6), and a shepherd, Menalcas (l. 9).

1. 3. Cp. Virg. E. 7. 3, 4. ἀνάβω means 'not yet quite grown up.' πυρροτρίχω, see on 6. 3.

1. 10. εἴτι πάθοις. The usual Greek euphemism for death was παθεῖν τι. Translate, 'even if you were to sing yourself to death.'

1. 11. Cp. Virg. E. 3. 28.

1. 13. In this line we have three anomalies: the use of θησεύμεσθα in the *middle* voice, the spondee ἄμιν in the fourth foot, violating, if the line be genuine, the rule of the bucolic caesura, which is strictly adhered to by Theocritus in the first ten Eclogues, and the optative with *κεν* joined to the indefinite relative after a future tense where we should look for the subjunctive. To get rid of the last objection Meineke and others read καὶ τίνα θ. ὅτις ἄ. ἄρκιος εἴη; but this can only stand supposing that ἀεθλος can mean a prize as well as ἀεθλον, which is more than doubtful. Paley suggests τί δ' ἄμμι κεν ἄρκιον εἴη; The conjecture of Ahrens καὶ τίνα θησεῖς μίσθον, ἐμὴν ὅτις ἄρκιος εἴη; seems satisfactory, and gets rid of all objections.

1. 14. It does not appear necessary to insert the γε after οὐς, as the line is generally written; or to fill up the hiatus before ἄμνον. Either we may suppose a digamma to commence the word (for there is the same hiatus in the next line), or that it is Homeric, as in Il. 13. 22 ἀφθίτα αἰεῖ, and ibid. 23. 274; 2. 87.

1. 15. Cp. Virg. E. 3. 32.

1. 16. The counting of the sheep would be accomplished as they came into the fold.

ποθέσπερα is an adverb. See on 3. 3, with the article 4. 3.

1. 17. τὸ πλεόν. Mind the article. 'What shall be the advantage that the winner shall gain?'



l. 18. *σύριγγα ἐννέαφωνον*. Something superior to the ordinary *σύριγξ*, which had only seven notes. The form is described by Tibul. 2. 5, 31

'Fistula cui semper decrescit arundinis ordo,  
Nam calamus cera iungitur usque minor.'

Cp. Virg. E. 2. 32; 2. 36.

l. 19. *ἴσον ἴσον*. See on 6. 19. *The wax* was equally applied at the top and bottom of each reed, so that the whole was firm and compact.

l. 20. *κατθέην*. See on 2. 34.

l. 26. 'Suppose we call you goatherd?'

l. 27. *φαλαρός*. See on 5. 103.

l. 29. Observe the change to the imperfect: 'the boys began to sing, and the goatherd was ready to decide.'

The next three lines, as remarked in the argument, are probably spurious.

l. 33. *θεῖον γένος*. So exactly do the lines of the two rivals correspond, that we see from v. 37 that the words *θεῖον γένος* refer only to *πόταμοι*, as in that line *γλυκερόν φυτόν* apply only to *βοτάναι*. See this exactness again in the pause in lines 35, 39.

l. 35. *ἐκ ψυχᾶς*, 'according to his (Menalcas') wish.'

*τάς*. The short Doric accusative, standing before *ἀμνίδας* is another instance in favour of the digamma. See vv. 14, 15.

l. 36. *μηδὲν ἔλασσον*. See 11. 42.

l. 40. *ἀφθονα πάντα*, 'all his sheep ungrudgingly.'

l. 41. The first three lines of this tetrastich are generally attributed to Daphnis, and the lines 45, 46, 47, to Menalcas. I have however ventured to make this alteration; for Menalcas being the shepherd, naturally speaks of the object of his care being benefited by the presence of his friend Milo, whom he mentions again v. 51; and similarly Daphnis would naturally speak of *ὁ τὰς βῶς βόσκων*, κ.τ.λ.

*ἐνθ' οἷς*, understand *ἐστὶ διδυμάτοκος*.

l. 43. The same pause again, and in the answer v. 47, as in vv. 35, 39. The *ἐνθα* in this and the corresponding line 47 means (of course) 'where,' in answer to the *ἐνθα*, 'there,' of v. 41.

l. 45. Cp. Virg. E. 7. 59.

l. 47. Considering v. 93, the reading *ἐνθα καλὰ Νᾶτς* is probably more correct than *ἐνθ' ἃ καλὰ παῖς*, particularly as the form of the line is both more graceful and more in harmony with its corresponding line 43.

l. 49. *ἀνερ*. Cp. Virg. E. 7. 7; Hor. Od. 1. 17, 7; Ov. Fast. 1. 334  
'placare sacrorum'

Numina lanigeræ coniuge debet ovīs.

δ. Observe the rough breathing: the word means 'where.' The sense is, 'Go, O he-goat, to the thickest depth of the wood, for he (Milo) is in that (depth); and say to him,' &c.; the direction to the *σῖμαι ἐριφοί* being parenthetical.

l. 52. There is no necessity for another *καί* in crasis with the article at the commencement of this line: δ can be considered long before the *πρ* as in v. 54, and 2. 70; 5. 11, 42, 69, 90, 132; 7. 2, 5, 101, 108; where a short vowel is lengthened before a mute and liquid *in arsi*: also *in thesi*, 7. 24; 10. 29, 44, 56; 13. 3, 16; 14. 53, 65, 68, &c. Hor. Od. 1. 2, 7 mentions the same office of Proteus.

l. 53. This tetrastich I join to the former and give to Menalcas, on account of the *σύννομα μᾶλ'* of line 56. Besides, the lines 57-60 seem to suit Daphnis better, on account of *γυναικοφίλας* in l. 60, as referring to his love for Nais mentioned above, v. 47. Then we must suppose the last four lines of Daphnis corresponding to the lines 53-56 to have been lost.

This I think is the best that can be made of this fragmentary part.

*Πέλοπος*, proverbially rich. Cp. Tyrt. Fr. 12. 7

*οὐδ' εἰ Τανταλίδεω Πέλοπος βασιλεύτερος εἴη.*

l. 56. Translate, 'Looking towards the Sicilian sea at my sheep feeding together.' Cp. Wordsworth, Poems of the Imagination, No. 16

'The cattle are grazing,  
Their heads never raising,  
There are forty feeding like one.'

l. 57. Cp. Virg. E. 3. 80.

ll. 61, 62. See Argument.

l. 66. Cp. Hom. Il. 2. 24

*οὐ χρή παννύχιον εἶδεν βουληφόρον ἄνδρα.*

l. 68. Cp. Virg. G. 2. 201. The meaning of the line is, 'you will not be tired (of eating) by the time it begins to grow again,' i.e. 'it will begin to grow again before you are tired of cropping it.'

l. 72. Here we are again in difficulties as to the connection between this and the song of Menalcas: but as these may be all fragments of different poems, it is useless to attempt to explain or to arrange. We must be satisfied with the elegance of the lines.

*σύνοφρος*. The mark of beauty was considered to be a narrow forehead with eyebrows meeting. This Tennyson, in his Oenone, calls 'the charm of married brows.' Cp. Anacreon,

*ἐχέτω σύνοφρον  
βλεφάρων ἴτιν κελαίην.  
τὸ μεσόφρον δὲ μὴ μοι  
διάκοπτε μήτε μισγε,*

Ibid.

speaking to the painter who was to paint his mistress' portrait. Art was employed to assist nature in the perfecting of this mark of beauty. See Ov. Art. Am. 3. 201

'Arte supercilii confinia nuda repletis,'

and Juv. 2. 93

'Illa supercilium madida fuligine tinctum

Obliqua producit acu.'

1. 73. Cp. for repetition of adjective, 6. 8; and Dante, Infer. 17. 115

'Ella sen va notando lenta lenta.'

1. 74. λόγων τὸν πικρόν. 'The sharp retort' which is generally made, or ought to be made, to such flattery. It was considered dangerous to receive praise or personal advantages without repudiating it; for if such praise were prompted by envy, it would be injurious.

1. 77. Cp. Hor. Ep. 2. 23 foll.; Virg. G. 2. 470; E. 5. 46.

1. 79. Cp. Virg. E. 5. 32.

1. 83. μέλι λέγειν. The rustic idea of perfect happiness. A proverbial expression moreover. Cp. Plaut. Cas. 2. 8, 81

'Ut quia te tango videor mihi mel lingere.'

Calpurn. E. 4. 149

'Verum quae imparibus modo concinuistis avenis

Tam liquidum tam dulce sonant ut non ego malim,

Quod Peligna solent examina, lambere nectar.'

1. 87. Paley objects to ἄντις, here used simply in place of ἄ. It is similarly used again 13. 22 and 15. 98, in both of which passages also Paley suspects an interpolation.

1. 89. See on 2. 34.

1. 91. The regret mingled with the joy of the bride is similarly spoken of by other poets, e.g. Tibul. 3. 4, 31

'Ut iuveni primum virgo deducta marito

Inficitur teneras ore rubente genas;'

and Catul. 62, 20

'Hespere qui caelo fertur crudelior ignis

Qui natam possis complexu avellere matris;'

and Tennyson, In Mem. 39

'When crowned with blessing she doth rise

To take her latest leave of home,

And hopes and light regrets that come,

Make April of her tender eyes.'

1. 93. Part of the legend about Daphnis was that he married a certain Nais. Cp. Ov. Art. Am. 1. 732

'Pallidus in lenta Naide Daphnis erat.'

After this, he became enamoured of another maid

perhaps

called Xenea (see 7. 73); but, determined not to give way to this new love, he underwent all the distress of mind which is recorded in Id. I. 65 foll.

## IDYLL IX.

In this Idyll again we have apparently fragments of Theocritus connected, and concluded by verses composed by the compiler.

Daphnis and Menalcas are supposed to have grown up.

The first six lines are no doubt spurious. All these interpolations are however of a very early date, as they are imitated by Virgil.

l. 2. Cp. Virg. E. 3. 58.

l. 3. Cp. 4. 4; 25. 104.

l. 5. ἀτιμαγελύντες. The noun ἀτιμαγέλαι is used 25. 132.

l. 10. There seems to be no reason for altering ἀπῶσας. Meineke has proposed ἀπώσας. Another emendation is ἀπ' ἀκράς.

Observe the position of the adjective λευκῶν at the commencement of the line: similarly 11. 13 and 48; 15. 119.

l. 11. See 5. 129.

l. 12. Cp. Virg. E. 7. 51.

l. 13. ἐρῶντες is Wuestemann's reading; the general one being ἐρῶντι (i.e. 3rd plur. pres. of ἐράω, understanding παῖδες as subject). ἐρῶντες is of course the dual of the present participle, 'two lovers,' understanding μελεδαίμενον before ἀκούειν.

l. 16. ὅσα' ἐν ὀνείρφ, a proverb, according to the Scholiast, who also attributes to Homer a line which cannot be found there, i.e.

οὐδ' εἰ μοι τόσα δοίη ὅσα ψεύδονται ὄνειροι:

the only line resembling it being Il. 9. 385, which ends with the words ὅσα ψάμαθός τε κόνις τε. Cp. Apoll. Rh. 2. 305

δαίνυτο Φινεύς

Ἀρπαλέως οἶόν τ' ἐν ὀνείρασι θυμὸν λαίναν.

l. 19. χορία, 'paunch.' See again on 10. 11.

l. 20. φαγοί. See passage of Aristoph. quoted on 7. 68. This φαγός was probably the fruit of the *Quercus aegilops* or 'great prickly-cupped oak,' whose acorns are used in tanning, and called Velani, or Valonia, in the Morea and adjacent countries, which produce them abundantly.

l. 20. *χειμαίνοντος*, 'when it is winter,' an impersonal genitive absolute. οὐδ' ὅσον ὄραν ἔχω, 'I care less.' Cp. Virg. E. 7. 51.

l. 21. There is a charming simplicity about this comparison truly bucolic: 'I care less for winter than a toothless man for nuts when he can get gruel.'

l. 25. *στρόμβω δοτρακον*, 'the shell of a conch,' or *Murex Tritonis*, Linn. This must have been a large specimen of shell-fish, to be divided into five (v. 27.)

l. 26. *Hycara*, or *Hycara*, a town on the north coast of Sicily.

l. 27. See 22. 75.

l. 28. The narrator here proceeds to relate the answer which he gave to the two shepherds. On *φαίνετε φδάν* see next note.

l. 30. There is a doubt in the reading of this line between *φύσω* and *φύσης*. If *φύσης* be right, the narrator is addressing himself, so that the sense remains the same. But what is the sense? There was a superstition that falsehood brought upon those who were guilty of it some personal disfigurement (see 12. 24), such as a blister on the tongue or nose, or a black nail or tooth. (Hor. Od. 2. 8, 3.) But to what does the hope or prayer (or whatever is expressed by *μήκετι φύσω*) refer, if it is supposed to be part of the narrator's song? The general interpretation is that he is expressing a hope that what he says about the friendship between himself and the Muses is true. This is not satisfactory, and I cannot understand *μήκετι*.

I would suggest that the line be joined directly with the preceding, and *μή ποτ'* be read instead of *μήκετι*: *μή* will then depend upon *φαίνετε*, thus:—'Oh Muses, illuminate (or glorify) the song which I then sang in the presence of those herdsmen, so that I may never incur the penalty of falsehood,' i.e. if he boasted in his song of the friendship of the Muses, and they did not back him up by making it illustrious, his boast would be proved false. I do not consider it important that this interpretation robs the narrator's song of a line, and therefore makes it unequal in number of lines to the others.

l. 32. *Ἰρῆκες*. In this word the *η* belongs to the Doric, and the *α* to the Attic dialect. The same in the words *κηρήρη*—*Ἰήσαν*—*Πρίηρος*.

l. 34. *ἐξαπίνας*. If this is a correct reading, it is a very remarkable substitution of an adverb for an adjective. It might possibly be emended *εὐξαμένους*. Valckenaer conjectured *ἐδαρ ἐργατίνας*.

l. 35. Cp. Hor. Od. 4. 3 foll.

l. 36. Cp. Hor. Ep. 1. 2, 23 'Circes pocula,' 'no magic spell has ever power over them.'

## IDYLL X.

A thoroughly natural spirit of country life animates this characteristic Idyll.

Battus and Milo are reaping together. Battus cannot get on with his work, and confesses that he is in love; and at the request of his companion sings the praises of Bombyce his sweetheart, who, from his description, was not likely to have a crowd of admirers. Milo, a totally different character, who despises such nonsense, sings a song containing partly maxims of country life, partly satirical abuse of the bailiff, and sneers at his comrade's 'spoony' disposition. See Appendix, Idyll X.

1. 1. *βουκαῖε*. See also v. 57. This word properly denotes a man who ploughs with oxen; hence it means any rustic or (conveying a sort of idea of clownishness) 'clod.' Cp. II. 13. 824 *βουγάει*.

*πεπόνθεις*. See on 4. 7.

1. 2. *δγμον*, properly a 'furrow;' hence the track which the reapers make through the corn.

1. 4. *ὥσπερ δῖς ποίμνας*, 'as a sheep (is left behind) the flock.' Cp. Hom. Od. 9. 448.

*κάκτος*: the *Cactus Opuntia*, which has stalks composed of broad flat joints, grows plentifully on Etna. Cp. *τύμμα*, for the wound of a thorn, in 4. 55.

1. 5. 'What will you be like in the evening, or even in the afternoon?'

1. 6. *ἀρχομένη*, 'when (the day) is only just beginning.' This is Ahrens' reading for *ἀρχόμενος*.

*αὔλακος*, 'furrow,' hence the corn growing along it: the genitive is governed by *ἀποτρῶγεις*.

1. 8. Cp. Aristoph. Plut. 1127

*ποθείς τὸν οὐ πάροντα καὶ μάτην καλεῖς*.

1. 9. *τῶν ἔκτοθεν*, 'of things unconnected with his business.'

1. 11. *χαλεπὸν, κ. τ. λ.* A proverb, of which Milo has a large stock, Lit. 'It is hard to give a dog a *taste* of paunch;' i. e. if he once tastes it, he will have it all. So Milo hopes that he may never be in love the least; for fear a degeneracy from his stern impassible habits should follow rapidly.

This proverb is also found in Hor. Sat. 2. 5. 83. where however Horace seems to have misunderstood the meaning of *χορίον* and expressed it by 'corio,' 'leather;' unless 'corium' can likewise signify 'paunch.'

L 12. *ἐνδοκράαια*. See on 2. 4.

L 13. More proverbs: 'You are drawing wine from a cask, that's plain;' i.e. you have abundance, you have no need to work, if you can afford so much time to be in love. 'But I' he adds, 'have but sour wine and not enough of that.' *ἄψος* was the common stuff given to labourers, as we should say 'small beer,' 'swipes.'

L 14. Battus continues without noticing Milo's muttered interruptions. 'All at home (he says) is neglected.' Cp. Virg. E. 2. 70.

*ἐπὶ σπύρῳ* is not to be understood literally, because the period was only eleven days; but they are the words of the proverb.

L 15. *ὁ Πολυβότα*, 'the servant of Polybotas.' See 2. 70.

L 17. Another proverb. Cp. Hor. Od. 3. 2. 31. Milo, hearing who was Battus' sweetheart, laughs heartily at his choice. 'You have (says he) what you have long wished for,' i.e. you will be well punished for your folly in falling in love.

L 18. *μάντις*. Some kind of cricket, or locust: to which Milo compares Bombyca, on account of her thinness and swarthy colour.

L 19. *αὐτός*, 'alone.' See 4. 15; 21. 2.

L 20. *μηδὲν μέγα μυθεῖ*. 'Don't you boast,' you may be yourself overpowered by the unexpected god.

L 24. *τὴν ῥαδινάν*, 'the slender girl.' So *he* calls her; others would call her 'bag o' bones.' Cp. Lucret. 4. 1167

'*ῥαδινὴ* vero est iam mortua tussi,' she who is in the last stage of consumption is called '*ῥαδινή*.'

L 26. The lover sees his sweetheart through the rose-coloured medium of love, which makes all her blemishes appear beauties. Cp. Lucret. 4. 1146

'Hoc faciunt homines plerumque cupidine caeci  
Et tribuunt ea quae non sunt his commoda vere:

Nigra *μελίχροος* est; immunda et foetida *ἄκοσμος*;  
Caesia, *παλλάδιον*; nervosa et lignea, *δορκία*, &c.;

who is thus imitated by Molière, Misanth. 2. 5

'Ils comptent les défauts pour les perfections,  
Et savent y donner de favorables noms.

La pâle est au jasmin en blancheur comparable;

La noire à faire peur, une brune adorable;

La maigre a de la taille et de la liberté;

La grasse est dans son port pleine de majesté,' &c.;

also Hor. Sat. 1. 3, 39 foll., and Ov. Ar. Am. 2. 657

‘Nominibus mollire licet mala. Fusca vocetur

Nigrior Illyrica cui pice sanguis erit;

Si pacta est, Veneri similis; si flava Minervae;

Sit gracilis, macie quae male viva sua est.’

l. 28. ‘What if she be of a dark complexion? Such also is the hue of sweet flowers.’ Cp. Virg. E. 10. 38. For *τον* see 7. 64.

**γραπτὰ ὑάκινθος.** Whatever flower this was, it bore upon its petals marks similar to **AI** or **V**, which were the subjects of two different legends; the **AI** being supposed to represent the name **ΑΙΑΣ** (Ajax), from whose blood the flower sprang; the **V** being the origin of a similar legend about Hyacinthus. Cp. Mosch. Epit. Bi.

νῦν ὑάκινθε λάλει τὰ σὰ γράμματα, καὶ πλεον αἱ αἶ  
βάμβαλε σοῖς πετάλοισι.

Of this flower Ov. M. 10. 206 foll. says,

‘Flosque novus scripto gemitus imitabere nostros.

Tempus et illud erit quo se fortissimus heros (Ajax)

Addat in hunc florem folioque legatur eodem.

Ipse suos gemitus foliis inscribit et **AI AI**

Flos habet inscriptum funestaque litera ducta est;’

also Virg. E. 3. 106

Thus two different legends, probably referring to two different flowers, became confounded together. The flower meant here may be either the *gladiolus*, or the *delphinium Ajacis*, which is a kind of larkspur; or the Martagon lily, commonly called Turk’s cap.

l. 30. Cp. Virg. E. 2. 63.

l. 31. The crane followed the plough to pick up the grain; this we learn from Anth. Pal. 7. 172

ἀρπάκτειραν σπέρματος ὑψιπέτη Βιστονίαν γέρανον.

l. 33. χρύσειοι ἀνεκείμεθα. ‘We would be set up as golden statues.’ Cp. Virg. E. 7. 35, and 17. 124.

l. 34. τὼς αὐλῶς. ‘Your flutes,’ which you had formerly when playing to the mowers in the farm of Hippocoon.

l. 35. σχῆμα, ‘a costume;’ i.e. some special and appropriate *get-up*. ἀμύκλας, ‘dancing-shoes’ from Amyclae.

l. 36. ἀστράγαλοι, ‘thy feet are white and well-proportioned as dice.’

l. 37. τρύχνος. This word, of which the Schol. says the right form is στρύχνος (whence our *strychnine*), denoted some variety of nightshade. We may imagine the comparison to be with the narcotic properties of the juice. Her voice had a soft and *soothing* tone, just as the sound of murmuring waters or whispering leaves is said to invite sleep.



l. 38. Ironical, of course.

l. 40. 'Alas! here am I a bearded man, and no match for so graceful a poet.' Still in sarcasm.

l. 41. See on l. 149; 7. 50.

**Αντιέρσα.** There was a legend about a man of this name who, after hospitably receiving strangers, used to compel them to go out and reap with him, and end by murdering them. There appears no allusion to that here, but only to the name as connected with the earliest accounts of reaping and of reapers' songs.

The song itself consists of short maxims, like the gnomic poems of Solon and Theognis.

l. 45. **σύκινοι ἄνδρες**, 'men of fig-wood,' i. e. good for nothing. Cp. Hor. Sat. i. 8, 1. The same habit of passers-by abusing the idleness of labourers in the field is alluded to by Horace (Sat. i. 7, 30), where he says that a man was so great a master of abusive language, that the passer-by who addressed him as 'cuckoo!' or 'lazy loon!' would never get the last word.

l. 46. It is recommended here that the sheaf should be laid down so that the part of the stalk which was cut (**ἡ τομά**) should point towards the prevailing wind. This was supposed to fill out the ear.

l. 48. **τὸ μεσαμβ.** See on l. 15. Cp. Virg. G. i. 298. The dryness of the corn at midday would of course favour the threshing as it would impede the reaping. With **φεύγειν** as with **ἀρχεσθαι**, &c., understand **δεῖ** or **χρή**.

l. 51. **ἐλινύσαι.** See on l. 15.

l. 52. Here the character of the song changes into abuse and ridicule of the close-fisted bailiff.

l. 55. 'Remember to cook our porridge better, stingy Mr. Bailiff; and take care you don't cut your fingers *splitting the cumin seed*.' Stingy people were said to split cumin or cress seed: just as we say 'to skin a flint.' Aristophanes has a delightful word expressing it; **κυμνοπριστοκαρδαμόγλυφον**.

l. 57. **λιμνηρόν**, 'miserable,' 'contemptible.'

## IDYLL XI.

We have here a poem addressed to Nicias, who was, we may suppose, in love; and the poet recommends him to do as Polyphemus did, and *try the charm* of music as an antidote. Nicias was a physician; the

XIIIth Idyll is also addressed to him, and the XXVIIIth was sent with a present to his wife. We are told by the Scholiast that Nicias answered this Idyll approvingly, and that the two first lines of his answer were

ἦν ἄρ' ἀληθὲς τοῦτο θεόκριτε· οἱ γὰρ ἔρωτες  
πολλοὺς ποιητὰς ἐδίδαξαν τοὺς πρὶν ἀμούσους.

This is one of the most perfect specimens of genuine pastoral poetry that has come down to us. The expression ὁ Κύκλωψ ὁ παρ' Ἀμύν in v. 7, points to Sicily as the place where it was written.

l. 1. πεφύκει. See on 4. 7.

l. 2. For different kinds of remedies anciently in use, see Blomfield on Aesch. P. V. 488. The principal were *χριστά*, *παστά*, *πλαστά*, and *πιστά*, to which were added *βρωσιμά*, and *ἐπωδαί*. For the idea, cp. Ov. M. i. 523

'Hei mihi quod nullis amor est medicabilis herbis.'

l. 4. ἐπί, 'in the power of.' Cp. 15. 72, and Hom. Od. 13. 60  
*γῆρας καὶ θάνατος, τὰτ' ἐπ' ἀνθρώποισι πέλονται*.

l. 7. οὕτω, 'thus;' that is, by aid of this remedy.

ὁ παρ' Ἀμύν. See Argument.

l. 10. He did not love her in the ordinary manner, and show his affection by sending apples, or roses, or locks of his hair; but in downright frenzy.

l. 11. ἀγείτο, κ.τ.λ. Cp. 13. 67.

l. 12. αὐταί, 'by themselves.' Cp. Virg. E. 4. 21; 7. 11. See on 10. 19.

l. 13. χλωρὰς. Observe the emphatic position of this adjective. See on 9. 10.

l. 16. κυνρίδος ἐκ μεγ. Join these words with the preceding line, 'having an abominable wound at his heart (received) from great Venus.' βέλεμον is the subject of πᾶς.

l. 20. The comparisons of Galatea's beauty put into the mouth of Polyphemus are wonderfully in keeping with the perfectly pastoral character of the scene and the poem. As a contrast to these lines, and for no other reason, it is worth while to refer to Ovid's imitation in Met. 13. 789 foll., and remark how he has indulged his wearisome habit of wearing an idea threadbare.

Virgil (E. 7. 37) is far simpler, and in better taste. Cp. also Catullus 17. 15

'Puella tenellulo  
Delicior haedo;'

and, better still, Martial's beautiful lines to Erotion, 5. 37.

A more modern imitation is in Polyphemus' famous song in Handel's  
'Acis and Galatea,'

'O ruddier than the cherry,  
O sweeter than the berry,  
O nymph more bright than moonshine night,  
Than kidlings blithe and merry!'

l. 21. *εμφανέας ὤμης*. The grape then was more shining than when  
covered with the bloom of ripeness.

l. 22. *αἰθ'* - *αἰθε'*, 'hither.'

l. 24. Cp. Hor. Ep. 12. 25.

l. 25. Cp. Virg. E. 8. 37.

l. 26. Neptune and Thoosa, the daughter of Phorcys, were Polyphemus' parents.

*φύλλα* for flowers; again 18. 39; 22. 106.

l. 31. Cp. Virg. E. 8. 34.

The Cyclops here describes with delightful simplicity his own ugliness, but says that this does not matter as he is so rich. Cp. Ov. M. 13. 351.

l. 34. Cp. Virg. E. 2. 31, Ov. M. 13. 529.

l. 36. Cp. Calpurn. Ec. 2. 68 foll.

'Mille sub uberibus balantes pascimus agnos

'Totque Tarentinae praestant mihi vellera matres:

'Per totum niveus premitur mihi caseus annus.'

l. 37. *τυρσὺν*. Cp. Hom. Od. 9. 219

*τυρσὺν μὲν τυρῶν βρῖθον*.

l. 39. *εἰς* here and in line 55 and 68, and in no other place in Theocritus, is accusative.

l. 40. *κυντὰς ἀντλ.* See 24. 38.

l. 41. *μυρμιδάρεσσιν*, 'adorned with necklaces' as pets. Others read *μυρμιδάρεσσιν* and derive from *μήνη*, 'having a crescent-shaped blaze,' comparing Hor. Od. 4. 2. 57 foll.; but in that passage the poet (I have always thought) intended to compare with the crescent moon the outline of the top of the forehead and the two sprouting horns, not any spot: the resemblance the head of a kid would not bear.

l. 42. Cp. Virg. E. 9. 39 foll., a very close imitation of this passage.

l. 43. *ἀρεχθεῖν*, 'to roar.' So in Hom. Il. 23. 30, Od. 5. 402

*ῥέχθει γὰρ μέγα κύμα*.

Compare with this the expansion of the same idea by Tennyson in the 'Princess,'

'Come, &c. . . . . and let the wild  
Lean-headed eagles yelp alone, and leave  
The monstrous ledges there to slope, and spill  
Their thousand wreaths of dangling water-smoke.'

l. 46. μέλας κισσός, the common ivy. See on l. 29.

l. 49. Observe the genitive after ἔλοιτο as if with omission of μάλλον.  
Cp. Soph. Phil. 1100

τοῦ λόφου δαίμονος εἴλου τὸ κάκιον αἰνεῖν.

l. 50. λασιώτερος, 'too hairy.'

l. 52. καιόμενος, 'singed.' The allusion is both to the ardour of his love, and the actual singeing with which he invites Galatea to modify his bristly appearance.

l. 53. τὸν ἐν'. So 6. 22.

l. 55. ὡς κατέδυν. Observe the indicative mood after ὡς, and see note on 4. 49.

l. 57. See on 3. 28.

l. 58. τὰ μὲν, the poppies; τὰ δέ, the κρινὰ λευκά, probably snowdrops, which would appear in January in that climate.

l. 60. αὐτόθι, 'on the spot.'

l. 61. We learn from Hom. Od. 9. 125 that the Cyclopes were unacquainted with nautical matters. Hence Polyphemus will have to wait for some chance traveller to teach him to swim.

l. 63. 'Come out, O Galatea, and when you have come out, forget, as I do sitting here to-day, to go home again.'

l. 65. Cp. Virg. E. 2. 28.

l. 66. For ταμίσον, 'rennet;' see 7. 16.

l. 67. ἡ μητήρ, κ.τ.λ., 'It is all my mother's fault.'

l. 71. σφύσδην, 'burn with fever.'

l. 72. Cp. Virg. E. 2. 69 foll.

For ἐκπεπότασαι, see on 2. 19. Theocritus no doubt aimed these last lines at his friend Nicias.

l. 75. τὰν παρῶσαν ἀμελγε. A regular shepherd's proverb, equivalent to our 'bird in the hand,' &c. Cp. Callim. Ep. 32

χούμους ἔρωσι τοιοσδε τὰ μὲν φεύγοντα διώκειν

οἷδε, τὰ δ' ἐν μέσῳ κείμενα παρπύταται,

and Hor. Sat. 1. 2, 108.

l. 76. Cp. Virg. E. 2. 73.

l. 78. κυχλίσδοντι, 'giggle.' The words are evidently etymologically connected.

l. 79. ἐν τῇ γῇ. On land, if not at sea.

l. 80. ἐποίμαινεν. Cp. Eur. Hipp. 151, Aesch. Ag. 652, with the

word *βουκαλέω*. There is besides, of course, an allusion to Polyphemus' ordinary occupation.

l. 81. *χρυσόν*, for a doctor's fee. A hit at Nicias.

### IDYLL XIII.

This Idyll also is addressed to Nicias; and contains an account of the loss of Hylas, whom, as he was drawing water at a fountain for the use of the Argonauts, the enamoured Nymphs dragged in.

This subject is also mentioned by Virgil, E. 6. 43 foll., and (apparently in imitation of this Idyll) by Propertius, Eleg. 1. 20, 17 foll.

Hylas was son of Theiodamas, king of the Dryopes, who had been killed by Hercules.

l. 1. The subject of *ἔτεχ'* is the unexpressed antecedent of *ἔτινα*. 'It was not for us alone, as we used to think, Nicias, that the God, whoever was the parent of Eros, begat him.'

Cp. Plat. Symp. 176 B, *γονῆς γὰρ Ἐρατος οὐτ' εἰσὶν οὔτε λέγονται οὐκ οὐδένοις οὐτ' ἰδιώτου οὔτε ποιητοῦ*.

l. 4. Cp. Hor. Od. 4. 17, 21.

l. 6. The combat between Hercules and this Nemean lion is described at length in 25. 167 foll.

l. 11. Paley considers this line interpolated. It is of course out of place for day-break to come between mid-day and evening; and the two last would be especially the times of rest and leisure which Hercules would devote to the education of his *protégé*.

With *λευκίππος* cp. Aesch. P. 384 *λευκόπαιλος ἡμέρα*.

l. 14. *κατὰ θυμόν* = 'ex sententia,' 'satisfactorily,' 'according to his wish.'

l. 15. This line has given rise to much discussion. 'The general interpretation is that *εὖ ἔλκων* is a metaphor from animals of draught, and means 'drawing well,' i.e. doing a good share of the work; so as to make a well-matched pair with Hercules, like the 'iuvenci' in Virg. G. 3. 169. Why should we not, however, understand an entirely different metaphor, viz. that of *weight*? For *ἔλκω* is of frequent use, to express the weight of anything, 'to draw or turn the scale.' In this way we get a more special meaning for *πεπονναμένος* and *ἀλαθινόν*, as applied to the working of metal and the quality of the result. I would

then thus translate l. 15, 'And by shewing good weight might turn out for him a sterling man.'

l. 16. *μετά* here, as frequently, = 'to fetch.' We use 'after' in the same way. Cp. 7. 24.

l. 17. Cp. Catull. 64. 4

'Quum lecti iuvenes Argivae robora pubis,  
Auratam optantes Colchis avertere pellem  
Ausi sunt vada salsa cita decurrere puppi.'

l. 20. *Μιδεάτιδος*. See 24. 1.

l. 22. Paley considers this and the two following verses interpolated: I do not quite see why. The Symplegades were at the entrance of the Euxine sea from the Thracian Bosphorus: consequently at the time of the events narrated in this Idyll, the scene of which is on the shore of the Propontis, the Argo had not yet passed through them: but what of that? The lines in question are merely the poet's description of the vessel, as it were reminding the reader; 'the Argo, that ship, you remember, which, by passing through the Symplegades on its way to Phasis, fixed them for ever.'

l. 23. The words *βαθὺν δ' εἰσέδραμε Φάσιν* are parenthetical, and would naturally come at the end of the sentence. 'She swooped through the great expanse like an eagle, and ran into the deep Phasis.' So Ov. M. 7. 6

'Multaque perpessi claro sub Iasone tandem  
Contigerant rapidas limosi Phasidos undas.'

l. 24. *χοιράδες*, 'rocks projecting above the sea.' Also called *χοίροι*, from their resemblance to a hog's back.

*ἔσταν*, 'became fixed,' because they were destined to do so as soon as any ship had passed through them unhurt. The question naturally arises, if the Argo was the first ship launched, what ships did the Symplegades crush?

l. 25. This refers to the heliacal rising of the Pleiads, i.e. when they just rise long enough before the sun to be visible at early morning in the east. See on 7. 53, Virg. 4. 231, Hes. Op. D. 384. They would be in this position about the end of April, when the lambs are weaned, and fed apart. Cp. Eur. Cyc. 27

*παῖδες μὲν οὖν μοι κλιτύων ἐκ ἰσχάτους,  
νέμουσι μῆλα νέα.*

The traces of the bucolic poet are manifest in these lines, and again 30-35, and in the description of the fountain; though the Idyll generally is in the Epic style.

l. 29. *Νότῳ*, 'by means of the south-west wind.' So also

*πολιοῦ πέραν πόντου χειμερίῳ νότῳ χειρῶν.*  
Soph. Ant. 335.

be any but the state of coincidence: it is really almost equivalent to it.

1. 20. *βουρνή*. The town of Kuta or the south-west of Bithynia.

1. 21. *ἰσχυρὸν* is a verb.

1. 22. *ἔσθ' ἔστιν* is said according to the benches of the ship, and is a verb.

1. 23. *ἔσθ' ἔστιν* is a verb.

1. 24. *ἔσθ' ἔστιν* is a verb. *Pastoribus ambulans*, Linn.; the plant has three-sided leaves, which will wound the hand when touched, and the pink flower, which stands on a long stalk. It is possible it refers to the acrid taste of the leaves.

1. 25. *ἔσθ' ἔστιν* is a verb.

1. 26. *ἔσθ' ἔστιν* is a verb. *Hor. Od. 1. 17.*

1. 27. *ἔσθ' ἔστιν* is a verb. *Sil. Ital. 8.*

1. 28. *ἔσθ' ἔστιν* is a verb.

1. 29. *ἔσθ' ἔστιν* is a verb. This is the *Androsace* or Celandine, evidently a verb.

1. 30. *ἔσθ' ἔστιν* is a verb. The well-known maiden-hair verb.

1. 31. *ἔσθ' ἔστιν* is a verb.

1. 32. *ἔσθ' ἔστιν* is a verb. The plant is the earliest *polyphila* in Hom. Od. 1. 32. It is a verb. The *Androsace* or *Pumila* *Androsace*, which is a verb growing grass with creeping stems.

1. 33. *ἔσθ' ἔστιν* is a verb. *Op. 1. 1. 1. 1. 1.*

1. 34. *ἔσθ' ἔστιν* is a verb. *Propert. 1. 20. 43. foll.*

1. 35. *ἔσθ' ἔστιν* is a verb. *Demetrius de rebus palmarum.*

1. 36. *ἔσθ' ἔστιν* is a verb. *Demetrius de rebus palmarum.*

1. 37. *ἔσθ' ἔστιν* is a verb. *Demetrius de rebus palmarum.*

1. 38. *ἔσθ' ἔστιν* is a verb. *Demetrius de rebus palmarum.*

1. 39. *ἔσθ' ἔστιν* is a verb. *Demetrius de rebus palmarum.*

1. 40. *ἔσθ' ἔστιν* is a verb. *Demetrius de rebus palmarum.*

1. 41. *ἔσθ' ἔστιν* is a verb. *So Hom. Il. 6. 253.*

1. 42. *ἔσθ' ἔστιν* is a verb. *So Hom. Il. 6. 253.*

1. 43. *ἔσθ' ἔστιν* is a verb. 'all of a heap' used graphically of the lion gathering himself together for a spring in 25. 252.

1. 44. A meteor was supposed to foretell wind. So Hom. Il. 4. 76

1. 45. *ἔσθ' ἔστιν* is a verb. *ἔσθ' ἔστιν* is a verb.

1. 46. *ἔσθ' ἔστιν* is a verb. *ἔσθ' ἔστιν* is a verb.

Hence the sailor warns his companions to raise the yards and sails.

Cp. Milton, P. L. 4. 556

'swift as a shooting star



In autumn thwarts the night, when vapours fir'd  
Impress the air, and shows the mariner  
From what point of the compass to beware  
Impetuous winds.'

ὄπλα, like Lat. 'arma,' 'any part of the rigging.'

l. 56. Μαιωτιστί. Join with εὐκαμπέα: 'well bent after the Scythian pattern.' These bows, when unstrung, would be reflexed like a letter C, and when strung be in the form of a cupid's bow.

l. 58. From Hom. Il. 11. 462

τρίς μὲν ἔπειτ' ἦρσεν ὅσον κεφαλὴ χάδε φατός

and see again Propert. l. c.

'Cui procul Alcides iterat responsa, sed illi  
Nomen ab extremis fontibus aura refert.'

Cp. Virg. E. 6. 44.

l. 66. ἀλώμενος governs ὦρα. So Eur. Hel. 532

πορθμοὺς ἀλᾶσθαι μυρίους.

ll. 67, 68. These two lines, according to the usual reading, present difficulties which have given rise to many conjectures. In place of τῶν παρεόντων, the usual reading (which has no sense except with γέμεν for μένεν, 'the ship had her complete crew'), I venture to read τῶνδ' ἀπείκτων, 'while these (Hercules and Hylas) were absent.' Again, to make sense of the usual ἱστία ἐξεκάθαιρον, Reiske reads ἱκρία, 'the decks;' and Ziegler ἐξεχάλαινον, for which word there is no authority. The sense we want is, 'they took down the sails again, waiting for the absentees;' and this is given by Wordsworth's conjecture αὐτὸς καθεῖλον, which I adopt.

l. 72. μακάρων, for this genitive cp. Hor. Od. 3. 13, 13.

l. 73. Wordsworth reads ἥρωα, supposing a play upon the word involved in ἡρώησε: but surely this is foolish, because they did not call him ἥρωα but λιπονάυταν, because he deserted the Argo.

l. 75. ἄξενον. See Ov. Trist. 3. 11, 7 'inhospita litora Ponti.'

## IDYLL XIV.

This Idyll (like the XVth) is an imitation of some *mime* of Sophron, in which the male character of the middle class is portrayed, as in the XVth is the female. Both Idylls abound equally in proverbs. The subject of the present Idyll is as follows: Aeschines has invited a friend Thyonichus, in order to confide to him the sad tale of his



quarrel with his sweetheart Cynisca, on account of her preference of one Lycus, and to ask his advice about going to Alexandria to take service in the army of Ptolemy Philadelphus. His friend sketches the character of Ptolemy and strongly recommends him to do as he proposes.

There is a difference of opinion as to whether this was written at Syracuse or Alexandria: it seems to have been written, at all events, for Ptolemy to read. Disturbances at Syracuse, which lasted from the death of Agathocles 289 B.C. till the praetorship of Hiero 275 B.C., induced many of the inhabitants, and among them Theocritus (who probably may be alluded to as Simus in line 53), to emigrate to Alexandria. It seems probable therefore that during that period Theocritus, at the court of Ptolemy, wrote this Idyll with a view of pleasing that monarch by inducing others of his countrymen to join him there.

1. 1. *χαίρην*, understand *λέγω*. Lat. 'iubeo salvere.'

*ἀλλὰ τοιαῦτα*, 'Well, the same to Aeschines!'

1. 2. *ὡς χρόνιος*. Cp. 15. 1.

1. 3. 'We are not getting on very well.'

*ταῦτα* for *διὰ ταῦτα*, as in Aristoph. Pac. 414

*ταῦτ' ἄρα πάλαι τῶν ἡμερῶν παρεκλεπτέτην*

and Nub. 319

*ταῦτ' ἄρ' ἀκούσας αὐτῶν τὸ φθέγμ' ἢ ψυχὴ μου πεπότηται.*

1. 4. After Alexander's time beards became unfashionable. Cp. Juv. 9. 12

'Horrida siccae Silva comae.'

1. 6. Cp. Arist. Nub. 103

*τοὺς ὠχριοῦντας, τοὺς ἀνυποδήτους λέγεις*

*ὃν δ' ἀκακοδαίμον Σοκράτης;*

1. 7. 'He was in love, too, I expect;—but with bread; a half-starved philosopher.

1. 8. *παίσθεις ἔχων*, 'you are always joking.'

1. 9. 'I shall go mad unawares some day: I am only a hair's breadth from it now.'

1. 10. For *ἄσυχος* some read *ἀσυχῶ*, i.e. 'in a quiet sort of way.' Translate the reading of our text, 'at one time patient, at another impetuous.'

1. 11. *κατὰ καιρόν*, 'just as it suits you.'

1. 15. **Βιβλινον**. Whatever wine this was, it is praised by Athenaeus, who gives two accounts of it, one, that it came from Bibline in Thrace; another, that it was made from a kind of vine called *βιβλία*, grown in Italy.

1. 16. **τετόρων**. Cp. 7. 147.

**ὥς ἀπὸ λανῶ**, 'fresh and fruity.'

1. 17. I have adopted Wordsworth's conjecture **κτεῖς** for **τις**, which used to be a puzzle. They were eating things calculated to increase a desire for drinking—truffles and snails. Cp. Mart. 4. 46, 11 'Cum bulbis cochleisque.' The *Cochlea* or *Helix pomatia* is now in many countries considered a delicacy. A passage in Athenaeus, 8, p. 356. F. (**κτένας, βόλβους, μέγαν τε πουλύπονν**) confirms the conjecture. This **κτεῖς** = Lat. 'pecten' (cp. Hor. Sat. 2. 4, 34), or scallop, whose shell bears an unmistakable resemblance to a comb.

**ἐξηρέθη**, 'were picked specimens:' cp. the use of **ἐξαιρετος**.

**ἦς πότος ἄδύς**, 'it was a jolly drinking-bout!'

1. 19. **ὦτινος**, 'to the health of whomsoever each wished.' Cp. for the genitive case, Hor. Od. 3. 19. 9.

1. 21. **παρέοντος ἔμευ**, 'because I was present:' she dared not mention Lycus' name.

1. 22. **λύκον εἶδες**. An allusion to the superstition that on meeting a wolf you became dumb if the wolf saw you first. See Virg. E. 9. 54. The point of this remark here is—Why can't you speak, you saw the wolf, not the wolf you. Of course with allusion to her lover, Lycus.

1. 23. **κῆφάπτ**, 'and she blushed,' **καὶ ἐφῆπτο**. We may compare with this line the jokes of Falstaff upon Bardolph's red nose—'Thou art the knight of the burning lamp.' 'Thou hast saved me a thousand marks in links and torches,' and the like.

1. 24. 'Lycus is the man.'

1. 25. Observe the sneer in **πολλοῖς δοκίων**, 'Whom many people imagine to be good-looking.'

1. 26. **κλύμενον**, 'notorious.'

1. 27. 'This had come to my ears also, just in a whisper.'

1. 28. Cp. 10. 40, 'letting my beard grow as a man in vain,' i.e. without developing also a man's determination and discretion.

1. 30. **τὸν ἐμὸν Λύκον ἀπ' ἀρχᾶς**, 'the story of my rival L. from the beginning of his courtship; adapting it to some Thessalian air.'

1. 31. **κακαὶ φρένες**, 'a mischievous fellow!'

1. 34. **τὸν ἱσῆς**, 'whose hot temper you know.' It seems that he struck Cynisca; but it may mean that he struck the Larissæan, and that Cynisca, frightened at the prospect of a general fight, was glad

l. 38. Ironical, of course.

l. 40. 'Alas! here am I a bearded man, and no match for so graceful a poet.' Still in sarcasm.

l. 41. See on l. 149; 7. 50.

**Ἀντίρροα.** There was a legend about a man of this name who, after hospitably receiving strangers, used to compel them to go out and reap with him, and end by murdering them. There appears no allusion to that here, but only to the name as connected with the earliest accounts of reaping and of reapers' songs.

The song itself consists of short maxims, like the gnomic poems of Solon and Theognis.

l. 45. **σύνκιννοι ἄνδρες**, 'men of fig-wood,' i. e. good for nothing. Cp. Hor. Sat. 1. 8, 1. The same habit of passers-by abusing the idleness of labourers in the field is alluded to by Horace (Sat. 1. 7, 30), where he says that a man was so great a master of abusive language, that the passer-by who addressed him as 'cuckoo!' or 'lazy loon!' would never get the last word.

l. 46. It is recommended here that the sheaf should be laid down so that the part of the stalk which was cut (**ἡ τομά**) should point towards the prevailing wind. This was supposed to fill out the ear.

l. 48. **τὸ μεσαμβ.** See on l. 15. Cp. Virg. G. 1. 298. The dryness of the corn at midday would of course favour the threshing as it would impede the reaping. With **φεύγειν** as with **ἀρχεσθαι**, &c., understand **δεῖ** or **χρή**.

l. 51. **ἐλινύσαι.** See on l. 15.

l. 52. Here the character of the song changes into abuse and ridicule of the close-fisted bailiff.

l. 55. 'Remember to cook our porridge better, stingy Mr. Bailiff; and take care you don't cut your fingers *splitting the cumin seed*.' Stingy people were said to split cumin or cress seed: just as we say 'to skin a flint.' Aristophanes has a delightful word expressing it; **κυμνοπριστοκαρδαμόγλυφοι**.

l. 57. **λμμηρόν**, 'miserable,' 'contemptible.'

## IDYLL XI.

We have here a poem addressed to Nicias, who was, we may suppose, in love; and the poet recommends him to do as Polyphemus did, and try the charm of music as an antidote. Nicias was a physician; the

XIIIth Idyll is also addressed to him, and the XXVIIIth was sent with a present to his wife. We are told by the Scholiast that Nicias answered this Idyll approvingly, and that the two first lines of his answer were

ἦν ἄρ' ἀληθὲς τοῦτο Θεόκριτε· οἱ γὰρ Ἔρωτες  
πολλοὺς ποιητὰς ἐδίδασαν τοὺς πρὶν ἀμούσους.

This is one of the most perfect specimens of genuine pastoral poetry that has come down to us. The expression ὁ Κύκλωψ ὁ παρ' ἁμῖν in v. 7, points to Sicily as the place where it was written.

l. 1. πεφύκει. See on 4. 7.

l. 2. For different kinds of remedies anciently in use, see Blomfield on Aesch. P. V. 488. The principal were *χριστά*, *παστά*, *πλαστά*, and *πιστά*, to which were added *βρωσιμά*, and *ἐμφθαί*. For the idea, cp. Ov. M. i. 523

'Hei mihi quod nullis amor est medicabilis herbis.'

l. 4. ἐπί, 'in the power of.' Cp. 15. 72, and Hom. Od. 13. 60

γῆρας καὶ θάνατος, τὰτ' ἐπ' ἀνθρώποισι πέλονται.

l. 7. οὕτω, 'thus;' that is, by aid of this remedy.

ὁ παρ' ἁμῖν. See Argument.

l. 10. He did not love her in the ordinary manner, and show his affection by sending apples, or roses, or locks of his hair; but in downright frenzy.

l. 11. ἀγείτο, κ.τ.λ. Cp. 13. 67.

l. 12. αὐταί, 'by themselves.' Cp. Virg. E. 4. 21; 7. 11. See on 10. 19.

l. 13. χλωρᾶς. Observe the emphatic position of this adjective. See on 9. 10.

l. 16. κυνρίδος ἐκ μεγ. Join these words with the preceding line, 'having an abominable wound at his heart (received) from great Venus.'

βέλεμνον is the subject of πᾶς.

l. 20. The comparisons of Galatea's beauty put into the mouth of Polyphemus are wonderfully in keeping with the perfectly pastoral character of the scene and the poem. As a contrast to these lines, and for no other reason, it is worth while to refer to Ovid's imitation in Met. 13. 789 foll., and remark how he has indulged his wearisome habit of wearing an idea threadbare.

Virgil (E. 7. 37) is far simpler, and in better taste. Cp. also Catullus 17. 15

‘Puella tenellulo  
Delicatiores haedo;’

and, better still, Martial's beautiful lines to Erotion, 5. 37.

A more modern imitation is in Polyphemus' famous song in Handel's  
‘Acis and Galatea,’

‘O ruddier than the cherry,  
O sweeter than the berry,  
O nymph more bright than moonshine night,  
Than kidnappings blithe and merry!’

l. 21. *δμφακος ὤμης*. The grape then was more shining than when covered with the bloom of ripeness.

l. 22. *αἰεθ'* = *αἰεθί*, ‘hither.’

l. 24. Cp. Hor. Ep. 12. 25.

l. 25. Cp. Virg. E. 8. 37.

l. 26. Neptune and Thoosa, the daughter of Phorcys, were Polyphemus' parents.

*φύλλα* for flowers; again 18. 39; 22. 106.

l. 31. Cp. Virg. E. 8. 34.

The Cyclops here describes with delightful simplicity his own ugliness, but says that this does not matter as he is so rich. Cp. Ov. M. 13. 851.

l. 34. Cp. Virg. E. 2. 31, Ov. M. 13. 529.

l. 36. Cp. Calpurn. Ec. 2. 68 foll.

‘Mille sub uberibus balantes pascimus agnos  
Totque Tarentinae praestant mihi vellera matres:  
Per totum niveus premitur mihi caseus annus.’

l. 37. *ταρσοί*. Cp. Hom. Od. 9. 219

*ταρσοί μὲν τυρῶν βρῖθον.*

l. 39. *τίν* here and in line 55 and 68, and in no other place in Theocritus, is accusative.

l. 40. *νυκτός ἄσπερ*. See 24. 38.

l. 41. *μανοφόρος*, ‘adorned with necklaces’ as pets. Others read *μανοφόρος* and derive from *μήνη*, ‘having a crescent-shaped blaze,’ comparing Hor. Od. 4. 2, 57 foll.; but in that passage the poet (I have always thought) intended to compare with the crescent moon the outline of the top of the forehead and the two sprouting horns, not any spot: this resemblance the head of a kid would not bear.

l. 42. Cp. Virg. E. 9. 39 foll., a very close imitation of this passage.

l. 43. *ὀρεχθεῖν*, ‘to roar.’ So in Hom. Il. 23. 30, Od. 5. 402

*βόχθει γὰρ μέγα κῆμα.*

Compare with this the expansion of the same idea by Tennyson in the ‘Princess,’

'Come, &c. . . . . and let the wild  
Lean-headed eagles yelp alone, and leave  
The monstrous ledges there to slope, and spill  
Their thousand wreaths of dangling water-smoke.'

- l. 46. μέλας κισσός, the common ivy. See on l. 29.  
l. 49. Observe the genitive after ἔλοιτο as if with omission of μᾶλλον.  
Cp. Soph. Phil. 1100

τοῦ λόγονος δαίμονος εἶλον τὸ κάκιον αἰνεῖν.

- l. 50. λασιώτερος, 'too hairy.'  
l. 52. καίόμενος, 'singed.' The allusion is both to the ardour of his love, and the actual singeing with which he invites Galatea to modify his bristly appearance.

- l. 53. τὸν ἐν'. So 6. 22.  
l. 55. ὡς κατέδυν. Observe the indicative mood after ὡς, and see note on 4. 49.

- l. 57. See on 3. 28.  
l. 58. τὰ μὲν, the poppies; τὰ δέ, the κρινὰ λευκά, probably snowdrops, which would appear in January in that climate.

- l. 60. αὐτόθι, 'on the spot.'  
l. 61. We learn from Hom. Od. 9. 125 that the Cyclopes were unacquainted with nautical matters. Hence Polyphemus will have to wait for some chance traveller to teach him to swim.

- l. 63. 'Come out, O Galatea, and when you have come out, forget, as I do sitting here to-day, to go home again.'

- l. 65. Cp. Virg. E. 2. 28.  
l. 66. For ταμίσον, 'rennet;' see 7. 16.  
l. 67. ἂ ματῆρ, κ.τ.λ., 'It is all my mother's fault.'  
l. 71. σφόδρην, 'burn with fever.'  
l. 72. Cp. Virg. E. 2. 69 foll.

For ἐκπεπότασαι, see on 2. 19. Theocritus no doubt aimed these last lines at his friend Nicias.

- l. 75. τὰν παρτοῖσαν ἀμελεῖ. A regular shepherd's proverb, equivalent to our 'bird in the hand,' &c. Cp. Callim. Ep. 32

χοῦμός ἐρωεῖ τοῖοσδε· τὰ μὲν φεύγοντα διώκειν  
οἶδε, τὰ δ' ἐν μέσσω κείμενα παρτέταται,

and Hor. Sat. 1. 2, 108.

- l. 76. Cp. Virg. E. 2. 73.  
l. 78. κιχλίσδοντι, 'giggle.' The words are evidently etymologically connected.

- l. 79. ἐν τῇ γῇ. On land, if not at sea.  
l. 80. ἐποίμαινεν. Cp. Eur. Hipp. 151, Aesch. Ag. 652, with the

word *βουκολέω*. There is besides, of course, an allusion to Polyphemus' ordinary occupation.

l. 81. *χρυσόν*, for a doctor's fee. A hit at Nicias.

### IDYLL XIII.

This Idyll also is addressed to Nicias; and contains an account of the loss of Hylas, whom, as he was drawing water at a fountain for the use of the Argonauts, the enamoured Nymphs dragged in.

// This subject is also mentioned by Virgil, E. 6. 43 foll., and (apparently in imitation of this Idyll) by Propertius, Eleg. 1. 20, 17 foll.

Hylas was son of Theiodamas, king of the Dryopes, who had been killed by Hercules.

l. 1. The subject of *ἔτεχ'* is the unexpressed antecedent of *φθιν*. 'It was not for us alone, as we used to think, Nicias, that the God, whoever was the parent of Eros, begat him.'

Cp. Plat. Symp. 176 B, *γονῆς γὰρ Ἔρωτος οὐτ' εἰσὶν οὔτε λέγονται οὐπ' οὐδέενος οὐτ' ἰδιώτου οὔτε ποιητοῦ*.

l. 4. Cp. Hor. Od. 4. 17, 21.

l. 6. The combat between Hercules and this Nemean lion is described at length in 25. 167 foll.

l. 11. Paley considers this line interpolated. It is of course out of place for day-break to come between mid-day and evening; and the two last would be especially the times of rest and leisure which Hercules would devote to the education of his *προτέγῃ*.

With *λευκίππος* cp. Aesch. P. 384 *λευκόπαιλος ἡμέρα*.

l. 14. *κατὰ θυμόν* = 'ex sententia,' 'satisfactorily,' 'according to his wish.'

l. 15. This line has given rise to much discussion. 'The general interpretation is that *εὖ ἔλκων* is a metaphor from animals of draught, and means 'drawing well,' i.e. doing a good share of the work; so as to make a well-matched pair with Hercules, like the 'iuvenci' in Virg. G. 3. 169. Why should we not, however, understand an entirely different metaphor, viz. that of *weight*? For *ἔλκω* is of frequent use, to express the weight of anything, 'to draw or turn the scale.' In this way we get a more special meaning for *πεποναμένος* and *ἀλαθινόν*, as *applied to the working of metal and the quality of the result*. I would

then thus translate l. 15, 'And by shewing good weight might turn out for him a sterling man.'

l. 16. *μετά* here, as frequently, = 'to fetch.' We use 'after' in the same way. Cp. 7. 24.

l. 17. Cp. Catull. 64. 4

'Quum lecti iuvenes Argivae robora pubis,  
Auratam optantes Colchis avertere pellem  
Ausi sunt vada salsa cita decurrere puppi.'

l. 20. *Μιδεάτιδος*. See 24. 1.

l. 22. Paley considers this and the two following verses interpolated: I do not quite see why. The Symplegades were at the entrance of the Euxine sea from the Thracian Bosphorus: consequently at the time of the events narrated in this Idyll, the scene of which is on the shore of the Propontis, the Argo had not yet passed through them: but what of that? The lines in question are merely the poet's description of the vessel, as it were reminding the reader; 'the Argo, that ship, you remember, which, by passing through the Symplegades on its way to Phasis, fixed them for ever.'

l. 23. The words *βαθὺν δ' εἰσέδραμε Φᾶσιν* are parenthetical, and would naturally come at the end of the sentence. 'She swooped through the great expanse like an eagle, and ran into the deep Phasis.' So Ov. M. 7. 6

'Multaque perpersi claro sub Iasone tandem  
Contigerant rapidas limosi Phasidos undas.'

l. 24. *χοιράδες*, 'rocks projecting above the sea.' Also called *χοῖροι*, from their resemblance to a hog's back.

*ῥισταν*, 'became fixed,' because they were destined to do so as soon as any ship had passed through them unhurt. The question naturally arises, if the Argo was the first ship launched, what ships did the Symplegades crush?

l. 25. This refers to the heliacal rising of the Pleiads, i.e. when they just rise long enough before the sun to be visible at early morning in the east. See on 7. 53, Virg. 4. 231, Hes. Op. D. 384. They would be in this position about the end of April, when the lambs are weaned, and fed apart. Cp. Eur. Cyc. 27

*παῖδες μὲν οὖν μοι κλιτύων ἐκ ἐσχάτοις,  
νέμουσι μῆλα νέα.*

The traces of the bucolic poet are manifest in these lines, and again 30-35, and in the description of the fountain; though the Idyll generally is in the Epic style.

l. 29. *Νότφ*, 'by means of the south-west wind.' So also

*πολιοῦ πέραν πόντου χειμερὶα νύτφ χωρεῖ.*

Soph. Ant. 335.



We may call this the dative of coincidence; it is really almost equivalent to an adverb.

l. 30. *Κιανῶν*. The town of Kios on the south-west of Bithynia.

l. 31. Cp. Virg. G. 1. 46.

l. 32. *κατὰ ζύγα*, 'in pairs' according to the benches of the ship, each of which held two rowers.

l. 34. *δνειαρ*, 'a great advantage for couches of leaves.'

l. 35. *βούτομον*, 'the flowering rush,' *Butomus umbellatus*, Linn.; the epithet *δξυ* applies well to its three-sided leaves, which will wound the hand which incautiously gathers the pink flower, which stands on a stalk two or three feet high. Or possibly it refers to the acrid taste of the same leaves.

*κύπειρον*. See on 1. 106.

l. 40. *ἡμένφ*, 'low-lying.' So 'Usticæ cubantis' Hor. Od. 1. 17, 11; 'Thapsus iacentem' Virg. Aen. 3. 690, and, nearer still, Sil. Ital. 8. 508 'per ufos Alba sedet campos.'

l. 41. *χελιδόνιον*. This is not the *Chelidonium* or Celandine, evidently; though what it is, must be left to conjecture.

*ἀδίατρον*. *Adiantum capillus Veneris*. The well-known maiden-hair fern.

l. 42. See on 3. 23 for *σέλινα*.

*ἀγρωστis*. This plant receives the epithet *μελιγῆδης* in Hom. Od. 6. 90. It is probably the *Cynodon* (or *Panicum*) *dactylon*, which is a thickly growing grass with creeping stem.

l. 45. *ἔαρ ὀρώσα*. Cp. Hor. Od. 4. 5, 6.

l. 46 foll. See the imitation in Propert. 1. 20. 43 foll.

'Tandem haurire parat demissis flumina palmis

Innexus dextro plena trahens humero.

Cuius ut accensæ Dryades candore puellæ

Miratæ solitos destituere choros,

Prolapsum leviter facili traxere liquore;

Tum sonitum raptò corpore fecit Hylas.'

l. 47. *ἔφυσαν*, 'clung.' So Hom. Il. 6. 253

ἐν τ' ἄρα οἱ φῦ χειρί.

l. 50. *ἀθρόος*, 'all of a heap,' used graphically of the lion gathering himself together for a spring in 25. 252.

l. 52. A meteor was supposed to foretell wind. So Hom. Il. 4. 76

οἶον δ' ἀστέρα ἦκε Κρόνου παῖς ἀγκυλομήτεω

ἡ ναύτησι τέρας, ἥε στράτεφ εὐρέϊ λαῶν.

Hence the sailor warns his companions to raise the yards and sails.

Cp. Milton, P. L. 4. 556

'swift as a shooting star

In autumn thwarts the night, when vapours fr'd  
Impress the air, and shows the mariner  
From what point of the compass to beware  
Impetuous winds.'

ἄπλα, like Lat. 'arma,' 'any part of the rigging.'

1. 56. Μαιωτιστί. Join with εὐκαμπία: 'well bent after the Scythian pattern.' These bows, when unstrung, would be reflexed like a letter C, and when strung be in the form of a cupid's bow.

1. 58. From Hom. Il. 11. 462

τρίς μὲν ἔπειτ' ἦρπεν δσον κεφαλῇ χάδε φωτός

and see again Propert. l. c.

'Cui procul Alcides iterat responsa, sed illi  
Nomen ab extremis fontibus aura refert.'

Cp. Virg. E. 6. 44.

1. 66. ἀλώμενος governs ὄρεα. So Eur. Hel. 532

πορθμοῖς ἀλᾶσθαι μυρίους.

ll. 67, 68. These two lines, according to the usual reading, present difficulties which have given rise to many conjectures. In place of τῶν παρόντων, the usual reading (which has no sense except with γέμεν for μένεν, 'the ship had her complete crew'), I venture to read τῶνδ' ἀπόντων, 'while these (Hercules and Hylas) were absent.' Again, to make sense of the usual ἱστία ἐξεκάθαιρον, Reiske reads ἱκρία, 'the decks;' and Ziegler ἐξεχάλαινον, for which word there is no authority. The sense we want is, 'they took down the sails again, waiting for the absentees;' and this is given by Wordsworth's conjecture αὐτε καθέλλον, which I adopt.

1. 72. μακάρων, for this genitive cp. Hor. Od. 3. 13, 13.

1. 73. Wordsworth reads ἦρωα, supposing a play upon the word involved in ἠρώσει: but surely this is foolish, because they did not call him ἦρωα but λιποναῖταν, because he deserted the Argo.

1. 75. ἄξενον. See Ov. Trist. 3. 11, 7 'inhospita litora Ponti.'

## IDYLL XIV.

This Idyll (like the XVth) is an imitation of some *mime* of Sophron, in which the male character of the middle class is portrayed, as in the XVth is the female. Both Idylls abound equally in proverbs. The subject of the present Idyll is as follows: Aeschines has invited a friend Thyonichus, in order to confide to him the sad tale of his

quarrel with his sweetheart Cynisca, on account of her preference of one Lycus, and to ask his advice about going to Alexandria to take service in the army of Ptolemy Philadelphus. His friend sketches the character of Ptolemy and strongly recommends him to do as he proposes.

There is a difference of opinion as to whether this was written at Syracuse or Alexandria: it seems to have been written, at all events, for Ptolemy to read. Disturbances at Syracuse, which lasted from the death of Agathocles 289 B.C. till the praetorship of Hiero 275 B.C., induced many of the inhabitants, and among them Theocritus (who probably may be alluded to as Simus in line 53), to emigrate to Alexandria. It seems probable therefore that during that period Theocritus, at the court of Ptolemy, wrote this Idyll with a view of pleasing that monarch by inducing others of his countrymen to join him there.

1. 1. *χαίρην*, understand *λέγω*. Lat. 'iubeo salvere.'

*ἀλλὰ τοιαῦτα*, 'Well, the same to Aeschines!'

1. 2. *ὡς χρόνιος*. Cp. 15. 1.

1. 3. 'We are not getting on very well.'

*ταῦτα* for *διὰ ταῦτα*, as in Aristoph. Pac. 414

*ταῦτ' ἄρα πάλαι τῶν ἡμερῶν παρεκλεπτέτην*

and Nub. 319

*ταῦτ' ἄρ' ἀκούσας αὐτῶν τὸ φθέγγμ' ἡ ψυχὴ μου πεπότηται.*

1. 4. After Alexander's time beards became unfashionable. Cp. Juv. 9. 12

'Horrida siccae Silva comae.'

1. 6. Cp. Arist. Nub. 103

*τοὺς ὠχριοῦντας, τοὺς ἀνυποδήτους λέγει*

*ὃν ὁ κακοδαίμων Σωκράτης;*

1. 7. 'He was in love, too, I expect;—but with bread;' a half-starved philosopher.

1. 8. *παίσδεις ἔχων*, 'you are always joking.'

1. 9. 'I shall go mad unawares some day: I am only a hair's breadth from it now.'

1. 10. For *ἄσυχος* some read *ἀσυχῆ*, i.e. 'in a quiet sort of way.' Translate the reading of our text, 'at one time patient, at another impetuous.'

1. 11. *κατὰ καιρόν*, 'just as it suits you.'

l. 15. **Βίβλινον**. Whatever wine this was, it is praised by Athenaeus, who gives two accounts of it, one, that it came from Bibline in Thrace; another, that it was made from a kind of vine called *βιβλία*, grown in Italy.

l. 16. **τετόρων**. Cp. 7. 147.

**ὥς ἀπὸ λανῶ**, 'fresh and fruity.'

l. 17. I have adopted Wordsworth's conjecture **κτεῖς** for **τις**, which used to be a puzzle. They were eating things calculated to increase a desire for drinking—truffles and snails. Cp. Mart. 4. 46, 11 'Cum bulbis cochleisque.' The *Cochlea* or *Helix pomatia* is now in many countries considered a delicacy. A passage in Athenaeus, 8, p. 356. F. (**κτένας, βόλβους, μέγαν τε πουλύπουον**) confirms the conjecture. This **κτεῖς** = Lat. 'pecten' (cp. Hor. Sat. 2. 4, 34), or scallop, whose shell bears an unmistakable resemblance to a comb.

**ἐξηρέθη**, 'were picked specimens:' cp. the use of **ἐξάρετος**.

**ἦς πότος ἀδύς**, 'it was a jolly drinking-bout!'

l. 19. **ὤτινος**, 'to the health of whomsoever each wished.' Cp. for the genitive case, Hor. Od. 3. 19. 9.

l. 21. **παρέοντος ἑμεῦ**, 'because I was present:' she dared not mention Lycus' name.

l. 22. **λύκον εἶδες**. An allusion to the superstition that on meeting a wolf you became dumb if the wolf saw you first. See Virg. E. 9. 54. The point of this remark here is—Why can't you speak, you saw the *wolf*, not the *wolf* you. Of course with allusion to her lover, Lycus.

l. 23. **κῆφᾶππ'**, 'and she blushed,' **καὶ ἐφῆπτο**. We may compare with this line the jokes of Falstaff upon Bardolph's red nose—'Thou art the knight of the burning lamp.' 'Thou hast saved me a thousand marks in links and torches,' and the like.

l. 24. 'Lycus is the man.'

l. 25. Observe the sneer in **πολλοῖς δοκέων**, 'Whom many people imagine to be good-looking.'

l. 26. **κλύμενον**, 'notorious.'

l. 27. 'This had come to my ears also, just in a whisper.'

l. 28. Cp. 10. 40, 'letting my beard grow as a man in vain,' i.e. without developing also a man's determination and discretion.

l. 30. **τὸν ἐμὸν Λύκον ἀπ' ἀρχᾶς**, 'the story of my rival L. from the beginning of his courtship; adapting it to some Thessalian air.'

l. 31. **κακαὶ φρένες**, 'a mischievous fellow!'

l. 34. **τὸν ἰσῆς**, 'whose hot temper you know.' It seems that he struck Cynisca; but it may mean that he struck the Larissean, and that Cynisca, frightened at the prospect of a general fight, was glad

enough to run away, and he followed her with the taunts of vv. 36-38.

- l. 35. κάλλαν, understand πληγήν. Cp. Aesch. Ag. 1357

παῖαι δέ νιν δῖς

καὶ πεπτακότι

τρίτην ἐπενδίδωμι.

- l. 38. μάλα, 'as sweet as apples,' considered as tokens of love.

l. 39. Either some word like δοῦσα or εἰρούσα must be understood to govern μάστακα, or (as Paley supposes) a line has fallen out which contained some such participle.

l. 43. We are informed by the Scholiast that this proverb refers to people who have gone away and are not likely to return. Cynisca went off, as the bull in the proverb went into the forest. The reading in the text is Meineke's alteration of the old ἔβακεν or ἔβα καί. Paley suggests αἶνος θὴν λέγεται τὸ 'βέβακεν, κ.τ.λ.

- l. 44. With ταῖδ' understand ἡμεραί.

l. 46. The word οὐδέ must be taken with κέκαρμαι—'So many days have passed since we have been separated, and I go unshaven like a Thracian.'

l. 49. δύσταντοι Μεγαρήες, 'like the ill-starred Megarians.' A historian of uncertain date, called Deinias, relates that these people sent to ask the oracle of Apollo what state of Greece was the most powerful, in the expectation that they themselves would be declared to be so: but the oracle, after mentioning the excellence of several states, spoke thus of the Megarians:

ὁμείψ δ' ὦ Μεγαρήες οὔτε τρίτοι οὔτε τέταρτοι

οὔτε δυωδέκατοι οὔτ' ἐν λόγῳ οὔτ' ἐν ἀριθμῳ.

Cp. Callim. Epig. 26

τῆς δὲ ταλαίνης

νύμφης, ὡς Μεγαρέων, οὐ λόγος, οὐδ' ἀριθμός.

- l. 50. ἀποστέρξαιμι, 'if I could cease to love.'

l. 51. πόθεν, 'how can I?' Then he compares himself to the proverbial rat who stuck in the pitch which he wished to taste. As we learn from the Schol. the proverb refers to those who have got into a mess and cannot extricate themselves. The omission of the reduplication in γεύμεθα is very remarkable: perhaps we ought to read γεύσατο. The same proverb occurs in Dem. in Polyc. 1215 ὅρτι μὴς πίττης γεύεται.

- l. 56. ὡς or ὣν must be read instead of the ordinary ὁ στρατιώτας.

δμαλός, 'average.'

- l. 57. 'I hope what you desire will turn out according to your wish.'

Cp. Arist. Pac. 941 πάντα χωρεῖ κατὰ νοῦν.

l. 60. Thyonichus repeats, 'as I said before, the best possible fellow to a free man.'

ll. 63, 64. αἰτεύμενος. 'Not refusing when he is asked; at least (when he is asked for) what a king ought to be asked for.'

l. 66. περονᾶσθαι, 'to have buckled,' i.e. if you have a mind to put on his uniform.

ἐπ' ἀμφοτέροις. Cp. Tyrtæus 10. 3

ἀλλὰ τίς ἐδ' διαβάς μέντω ποσὶν ἀμφοτέροις

στηριχθεὶς ἐπὶ γῆν, χεῖλος ὁδοῦσι δακάν.

l. 68. ἀπὸ προτάφων, 'from our temples downwards we grow old.'

l. 70. χλωρόν. 'While our knees are young.'

ἀεὶ for ἑάν. Cp. Hor. Ep. 13. 4, Od. 1. 9. 17.

## IDYLL XV.

In this Idyll, which represents most amusingly and interestingly the characters of women of the middle class at Alexandria, the poet relates how two women, Gorgo and Praxinoë, after a short conversation, in the manner of women of every age, about their husbands and the prices of their dresses, go out into the crowded streets accompanied by their maids, Eutyche and Eunoe, to see the procession in honour of Adonis, and to hear the praises of Arsinoë and Berenice sung at the palace. An excellent opportunity is thus offered to the poet of describing character after the manner of Sophron, and of eulogizing the family of Ptolemy. The Idyll was probably written after the poet's return to Sicily, which took place 275 B.C.

l. 1. ὥς χρόνῳ. Cp. 14. 2.

l. 2. θαυμ', κ.τ.λ., means that she had nearly given her up.

ἔρη, 'see for.' Cp. Hom. Od. 19. 97

Εὐρυνόμη, φέρε δὴ δίφρον καὶ κῶας ἐπ' αὐτοῦ.

l. 3. κάλλιστα. So Lat. 'benignè,' 'no thank you, it will do as it is.' Cp. Arist. Ran. 508

κάλλιστ', ἐπαινῶ.

l. 4. 'Oh! my foolish spirit!' to have undertaken such a journey. ἕμμην, a good instance of Dativus Ethicus. See on 5. 144.

1. 5. *ὄχλω*, 'on account of the crowd.'
1. 6. 'Everywhere are thick boots, and men with fashionable cloaks,'  
i. e. both rough and elegant people. The *χλάμυς* was a Macedonian importation.
1. 7. *ὦ μέλ'*, more generally used in speaking to a man. This is Meineke's alteration for *ἐκαστοτέρω ἐμ'*.
1. 8. *ταῦθ'* belongs to *ὅπως*, 'for this very reason (cp. 14. 3) that we may not be neighbours.'
- ὁ πάραρος τῆνος*, 'that madman (my husband).'
1. 10. *ποτ' ἐριν*, κ. τ. λ., 'out of spite, the jealous brute, always the same.'
1. 11. The child Zopyrion is listening, and Gorgo is afraid he will tell.
1. 14. *ναὶ τὸν πορνίαν*, 'by Proserpine.'  
*ἀπφίς*. A childish word, 'dada.'
1. 15. *πρώαν*, 'the other day.' Cp. 5. 4.
1. 16. Her husband was sent to buy soda and dye from the market, and brought home only common salt. The *νίτρον* and *φύκος* were wanted for her wool, probably: and he brought the salt either in ignorance, or because it was more useful for the *ménage*.
- 1. 17. *ἀνὴρ τρισκαιδεκάπαχυς*. 'The great big stupid!'
1. 18. *ταῦτα γ' ἔχει*. 'Mine has this fault, he is a squanderer of money.'
1. 19. Diocleides gave seven drachms for five worthless fleeces which his wife calls 'dog-skins, pluckings of old wallets.' A whole sheep could be purchased at Alexandria for ten drachms.
- γραιῶν*. Cp. 7. 17, and Aesch. Agam. 286 *γραιῶς ἐρείκης*. Cp. Mart. Ep. 14. 159, 2
- 'Vellera Leuconicis accipe rasa sagis.'
1. 20. *ἐργον ἐπ' ἐργῳ*, 'no end of trouble' to get any wool out of them for spinning.
1. 21. *ἀμπέχονον*, 'shawl' worn over the *περονατρίς* or *ἐμπερόναμα* (v. 34).
1. 24. *ἐν ὀλβίῳ*. A proverb; of which we have in this Idyll a great number, e. g. vv. 26, 28, 62, 64, 77, 83, 95.
1. 25. The reading of this line is very doubtful, that of the text is Meineke's, and may be thus translated:—'What you see, that you can describe, because you have seen it, to a person who has not.' ὦν answering ὦν as ὦς does ὦς in such expressions as *ὥς ἶδον*, *ὥς ἐμάνην*. Gorgo is in a desperate hurry to be off, but Praxinoe is not, and keeps on cooling her friend down by little chilling proverbs, as again in v. 26, 'It's always holiday with those who have nothing to do.'
1. 27 foll. *νάμα*, here, is the spinning-work upon which Praxinoe, or

Eunoe, has been employed (cp. 24. 74). Eunoe, getting up to assist her mistress, puts it down *ἐς μέσον*, carelessly, anywhere; and dawdles about. Her mistress, growing angry, bids her pick it up and stir herself and bring some water: she brings the soap first. Translate, then, the whole passage thus:—'Eunoe, pick up the spinning, and lay it down again carelessly if you dare, you lazy thing—these cats, (i.e. Eunoe, lazy cat,) are always wanting to go to sleep! Come, do move! bring some water directly. There, I want water first, and she brings me soap: never mind, give it here; but not too much, insatiable creature; (the soap was liquid or in paste?) now pour water.' The bustle and irritability of the woman are excellently shown in this description.

l. 34. *καταπτυχὲς ἐμπερόναμα*. The same as *περοναρίς* above. It is taken out of the great chest.

l. 35. 'For how much did you get it off the loom?' Cp. 18. 34, i.e. 'how much did the weaving cost you?'

l. 37. 'I gave my whole soul to the work.'

l. 39. *θολίαν*, a large straw hat, probably, to protect from the sun.

l. 40. The child wants to come, but his mother frightens him with *μορμώ*, 'bogy! horse bites!'

l. 42. *Φρυγία*. The housemaid is to play with the child, and look after the house.

l. 44. They are now out in the street.

l. 45. *τὸ κακόν*. 'This difficulty.' *μύρμακες*, ('like') ants.'

l. 47. *ἐν ἀθανάτοις*, i.e. 'dead.' Ptolemy Soter, and Berenice, the parents of Ptolemy Philadelphus, were both dead. Praxinoë blesses the present king for the increased security of the streets under his rule.

l. 49. *οἶα, κ.τ.λ.* 'The sort of games that men forged of deceit used to play.' The Egyptians seem to have been notorious for rough play and secret violence. Cp. Prop. 4. 10, 33

'Noxia Alexandra dolis aptissima tellus;'

and Aesch. frag.

*δεινοὶ πλέκιν τοι μηχανὰς Αἰγύπτιοι*.

perhaps also Aristoph., Nub. 1133, refers to this,

*βουλήσεται κἀν ἐν Αἰγύπτῳ τυχεῖν ἂν μᾶλλον  
ἢ κρίναι κακῶς*.

l. 50. *κακὰ παίγνια*, 'mischievous playmates.'

*ἔρειοι*. Alterations of this word are very numerous, but unsatisfactory. Meineke suggests *ἐρινοί*, fig-wood men, i.e. useless. Others, *ἐρεμνοί*, dark villains; *ἄρειοι*, noble (ironically) &c. Paley suggests that *ἔρειοι* means *servile*, connected with *ἐριθος* from the root *εἶρ*='ser(vus)'; although this last is always used (cp. 15. 80, and 28. 1) to denote working in wool, *ἔρια*. If *ἔρειοι* is right, it is difficult to trace any



connection between 'woolly' and 'cunning,' though our slang term *downy* seems to point to some.

l. 51. *πολεμισταί*. Not 'the Horse Guards;' but the war-horses in full caparison *led* (cp. 54) by grooms.

l. 53. 'The chestnut horse has reared bolt upright.'

l. 55. *ὠνάθην μεγάλως*, 'What a blessing!'

l. 57. *ἐς χώραν*, 'to their proper place' or line.

l. 58. *ψυχρόν*. Cp. Virg. E. 3. 93.

*δεδοίκα*. See on 4. 7.

l. 60. *ἐξ αὐλᾶς*, 'are you from the palace, mother?' addressing an old lady in the crowd.

l. 64. Cp. Plaut. Trin. 1. 2, 168

'Sciunt quod Iuno fabulata est cum Iove;'

and Juv. 6. 402

'Haec eadem novit quid toto fiat in orbe.'

l. 67. *Εὐτυχίδος*, '(the hand) of Eutychis.'

*πότῃ* αὐτῇ, 'attend to her,' (i. e. don't stare about as you are doing,) 'lest you be lost.' They are just now in the thickest crowd at the palace gate.

l. 69. *θερίστριον*, 'summer shawl,' probably the same as *ἀμπέχονον* above, v. 21, and below, 71.

l. 70. *αἴ τι γένοιτο*, κ.τ.λ. 'Bless you, my good man, take care of my shawl.' He happens to be a polite man, and does all he can to help them into the palace.

l. 72. *οὐκ ἐπ' ἐμίν*. 'It is not in my power.'

l. 73. *ἐν καλῷ εἰμέε*. 'We are all right.' They have got through the narrow entrance, where the crowd was packed most thickly.

l. 74. *εἰς ὥρας*, 'next year.' Cp. Hor. Od. 1. 32, 2.

l. 75. *περιστέλλων*, 'for protecting us.' Then, as he retires, she adds, 'a kind and compassionate man.' The genitive in interjectory sentences: cp. 4. 40; 10. 40.

l. 76. *ἄμμιν*. See on 5. 144.

l. 77. Here we have a proverb derived from the custom of the bride being accompanied home by her bridesmaids, who were then shut out by the bridegroom. The *ἀπό* in *ἀποκλάζας* implies separation from the rest. Translate thus: 'we are all inside: as the man said when he shut in his bride.' *πάσαι*, feminine, implies that he has all the girls he wants. The others remained outside and sang the Epithalamium. See next Idyll.

l. 79. *περονάματα*. 'You will say they are meant for robes for the Gods.' They are looking at the wonderful tapestry-work, on which were worked figures of men and animals.

l. 80. ποῖαι, l. 81 ποῖοι. The designs (γράμματα) were traced first by the artists, ζωγράφοι, and then worked in by the women.

l. 83. 'A clever creature is man.'

l. 84. Adonis, as appears from vv. 112 foll. and 127, was represented by a statue reclining on a silver couch, in a temporarily constructed bower, which was ornamented with birds and cupids modelled in confectionery.

l. 86. τριφύλητος. So Bion l. 58 θνάσκει ὡ τριπόδατε.

l. 87. Another stranger in the crowd is annoyed at their chattering, and particularly at their broad Doric pronunciation. 'They will kill one,' he says, 'broadening everything,' i. e. pronouncing everything broadly. So we talk of *broad Yorkshire*.

l. 89. μᾶ. I do not take this to be short for μάτερ: but a provoking expression of contemptuous astonishment, pronounced with an extra twang. In meaning it would answer to the old 'Marry, come up!'

l. 90. πασάμενος. 'Buy your slaves before you order them.' Cp. Plaut. Pers. 2. 4, 2

'Emere oportet quem tibi obedire velis.'

Id. Trin. 4. 3, 54

'Emere melius est cui imperes;'

and Soph. O. C. 839

μὴ 'πίτασ' ἂ μὴ κρατεῖν

and Shakespeare, Taming of the Shrew, Act. 2, Sc. 1

'Go, fool, and whom thou keep'st command.'

l. 91. ἄνωθεν, i. e. from Archias, the Corinthian who founded Syracuse. The Syracusans were very proud of this origin: one of their envoys in Thuc. 6. 77 boasts that they were ἁωριεῖς, ἐλεύθεροι ἀπ' αὐτονόμου τῆς Πελοποννήσου. They would therefore despise the Alexandrians as an upstart race.

l. 92. Bellerophon, son of Glaucus, king of Corinth.

l. 94. μελιτώδες. 'Oh honey-Goddess!' i. e. Proserpine, Lat. 'melita.' The priestesses of Ceres were called μέλισσαι.

l. 95. πλάν ἑνός, i. e. Ptolemy. The rest of the line is very difficult. First, to which sentence does οὐκ ἄλέγω belong? I think it refers to πλάν ἑνός. 'I don't mind *that*,' i. e. one master, the king. It is generally joined to the proverbial sentence which follows, as if it meant, 'I am not afraid that you should,' &c. But what, secondly, is the meaning of this proverb? We are doubtless to understand χοῖνικα with κενεῶν, and the action denoted by ἀπομάττειν is that of scraping a stick across the top of the measure when it was full, to make the surface of its contents level. Then κενεῶν ἀπομάττειν, we are informed by all commentators, means to scrape the top of an empty measure, as if it were full;

and that this was done by those who distributed their rations to the slaves, in order to cheat them. Therefore Praxinoë means, 'I am never afraid of having to receive short commons from you.' But I do not consider this satisfactory: I believe that the proverb means, 'don't scrape your measure before it is full,' i.e. don't anticipate—don't count your chickens before they are hatched. *μοι* is politely ironical, 'prithée.'

l. 98. 'Who gained the prize in singing the dirge of Sperchis,' probably the same as Sperthias in Herod. 7. 134, who with Bulis went to Xerxes, to a voluntary death, as penalty for the death of Darius' heralds at Sparta.

l. 99. *διαθρύπτεται*, 'she is attitudinizing.' See on 6. 15.

l. 100. Cp. Catull. 36. 11

'Quae sanctum Idalium . . . . .

Colis quaeque Amathunta, quaeque Golgos.'

Id. 64

'Quaeque regis Golgos quaeque Idalium frondosum;'

also Hor. Od. 3. 26, 9; *ibid.* 28. 13.

l. 101. *ἀπαινάν*. Cp. Virg. Aen. 5. 759.

l. 102. Adonis, according to the legend, was permitted by Jupiter to return annually to the upper world for a brief period, as a consolation to Venus. The festival celebrating his return is here described: it appears to have lasted two days at least, the former of which commemorated his reunion with Venus, and the latter was a day of mourning bewailing his departure for the world of shadows. The festival took place in the summer. Cp. Thuc. 6. 30, with Plut. Nicias 13.

l. 104. *βάρδιςται*. The hours come slowly to those who anticipate something. Cp. Virg. G. 1. 32, Hor. Ep. 1. 1, 21, Shakespeare, Romeo and Juliet, Act. 3, Sc. 2

'So tedious is this day

As is the night before some festival

To an impatient child that hath new robes

And may not wear them.'

l. 107. *Βερενίκαια*, the wife and sister of Ptolemy Soter, and mother both of Ptolemy Philadelphus and Arsinoë, who also were brother and sister as well as husband and wife: see 17. 47, by which it appears that by means of this immortalizing elixir (*ἀμβροσία*) Berenice was supposed to have escaped Hades.

l. 110. *Βερενικαία*, the adjective for the genitive case, as in 28. 9, Soph. Aj. 134 *Τελαμώνιε παῖ*, Virg. Aen. 3. 487. Cp. Tennyson (*Princess*), 'A Niobe daughter.'

l. 112. *πάρ μὲν οἱ*. This reading is objectionable because *μὲν* could



scarcely remain short before *ol.* Cp. 25. 82, where *άν* is lengthened before *ol.* Meineke suggests *δώρα*, i.e. all the fruits of autumn.

By *δσα δρύες άκρα φέροντι* is meant all the eatable produce of *δρύες* or forest-trees, as opposed to fruit-trees: i.e. acorns, walnuts, chesnuts, &c.

1. 113. *κάποι*, called gardens of Adonis. So *θέρους εἰς Ἀδωνίδος κήπους* (forcing-beds) *άρων* Plat. Phaedr. 276 B. These were pots containing either some rapidly-growing herb or a few stalks of wheat or barley, which grew rapidly and died as rapidly, symbolizing the brevity of youth.

1. 114. Cp. Hor. Od. 2. 7, 8, also Nov. Test. Gr. Luc. 7. 46.

1. 116. *μαλεύρω*. The same as *άλεύρω*. The original reading, *παντοῖ*, *άμ' άλεύρω*, was altered to that of the text by Bergk.

1. 117. Figures of birds and beasts made in cakes baked with honey and oil.

1. 119. These bowers we must understand to have been real, not embroidered or made in confectionery. Observe the word *χλωρά* at the beginning of the line. See on 9. 10.

*άνήθο*. 'Dill,' *Anethum graveolens*, Linn. Cp. 7. 63.

1. 121. *άεξομενάν* agrees with *πετεύγων*. The little figures, of wax or confectionery, were suspended and seemed to be trying their growing wings and flitting from bough to bough.

1. 123. Here were also carved works, in ebony and gold, and a group in ivory representing the eagles bearing Ganymede upwards.

1. 125. *άνω*. Upon the couches. Their soft texture is described in the words with which the Milesian or Samian traders would recommend them. 'They are softer than sleep.' See 5. 51, Virg. E. 7. 45, Georg. 3. 306. Tennyson, in the 'Palace of Art,' uses the same comparison, but differently applied.

1. 126. *καταβόσκων*. 'He who feeds off the Samian land' with his sheep. Cp. Virg. G. 1. 112.

1. 130. *πυρρά*. The first down is still on his lips. Cp. 6. 3, and Tibull. 1. 8, 31

'iuvenis, cui levia fulgent

Ora, nec amplexus aspera barba terit.'

1. 134. *ἐπὶ σφυρά*. So that the upper part of the dress, *κόλπος*, would fall over the girdle and hang down to the ankles. Cp. Herod. 2. 85 *αὐταὶ ἀνὰ τὴν πόλιν στρωφόμεναι τύπτονται ἐπεξωσμένοι καὶ φαίνουσαι τοὺς μαζούς*.

1. 136. Here she repeats the *κομμός* or dirge for Adonis' departure.

1. 139. *εἴκατι*, i.e. in round numbers. Homer gives her nineteen, Il. 24. 496; Cicero Tusc. 1. 35 'filios Priamo septemdecim iusta more natos;' Eur. Tro. 610 *τέκνων άμών πρεσβύτερες*, Hecuba calls Hector.

l. 141. Δευκαλίωνες, descendants of Deucalion; Hellen and Amphictyon were his sons.

l. 142. ἐς νεώτ', 'till next year.'

l. 145. The usual punctuation of this line is a colon at the end. In consequence of the article before χρήμα it seems better to put the stop after σοφώτερον, 'the thing is clever enough.'

l. 147. Domestic duties however put an end to the good lady's pleasuring. Diocles has not had his dinner, and no one can come near him when he is hungry, because he is 'all vinegar.' So we must say good-bye to Adonis.

l. 149. Beware of translating ἀφίκου imperative. The sense is, 'Fare well, Adonis, as we fare when you visit us.'

## · IDYLL XVI.

Theocritus, after his residence at Alexandria, returned to Sicily at the close of the year 275 B.C., and wrote this Idyll two or three years after his return, when, under the auspices of Hiero, the Syracusans had begun to free themselves from the Carthaginians and Mamertines. The object of the Idyll was to obtain a recommendation or introduction to Hiero by means of some friend to whom it was written. The poet begins by complaining of the meanness of some princes, which disheartens all poetic energy, and proceeds to eulogize Hiero, and augur the future prosperity of Syracuse and the consequent glorification of Hiero by posterity. The dialect is partly Doric and partly Epic.

ll. 1-4. The Muses being goddesses sing of the gods, poets being mortals sing of men.

l. 5. (But what is the good,) for who, &c.

γλαυκάν, 'brilliantly glancing.'

l. 6. χάριτας, 'my graces,' i. e. my poems. Cp. Pind. Ol. 9. 27

χαρίτων νέμομαι κἄπον κείναι γὰρ  
ᾧπασαν τὰ τερπνὰ

and Ol. 14. 5

χάριτες . . . σὺν ὕμνῳ γὰρ τὰ τε τερπνὰ καὶ  
τὰ γλυκεὰ γίγνεται πάντα βρότοις.

πετάσας, 'opening' his arms, is perhaps more in accordance with the usage of the word than 'opening' his house.

l. 10. The rejected poems are put back into the chest: hence the personification of them sitting there in the attitude of despair with their heads resting on their knees: ψυχροῖς conveys the idea of poverty and desolation. Cp. Aristoph. Plut. 263

ψυχροῦ βίου καὶ δυσκόλου ζῆσιν ἀπαλλαγέντας.

l. 13. The question of v. 5 is repeated after the parenthetic description of the rejected poems. 'Who in the present day is there so disposed?' i. e. as *not* to reject them.

l. 16. ὑπὸ κόλπῳ, 'in his pocket,' for they used to keep their money in the folds of the dress.

l. 17. 'And would not even rub off the rust of the money and give it one.'

l. 18. ἀπωτέρω, κ. τ. λ. Equivalent to 'Charity begins at home.' Conversely in Arist. Eth. 9. 8 γόνυ κνήμης ἔγγιον. The Latin proverb we find in Plaut. Trin. 5. 2. 30 'tunica pallio propior.'

l. 21. οὗτος does not refer to Homer, but to δὲ ἐξ ἐμεῦ, κ. τ. λ.

l. 24. ψυχῇ. Cp. Luc. Evang. 12. 19, Hor. Od. 4. 7, 19, Aesch. Persae 827

ψυχῇ διδόντες ἡδονὴν καθ' ἡμέραν.

τὸ μὲν—τὸ δὲ = 'part—part.'

l. 29. Cp. Hor. Od. 3. 1, 3; and below 17. 115.

l. 30. ἀκούσης, 'may be called.' So 'audio' is used in Latin.

l. 31. ψυχροῦ Ἀχέροντος. The long vowel in the fifth arsis of the line is not affected by the following word, if a four-syllable word is immediately connected with it, and especially if a proper name. So again 10. 28; 15. 102, 123; 16. 41; 22. 141; Virg. E. 2. 24. This is an imitation of Homer.

l. 32. τετυλωμένος, 'having the palms of the hands hardened' by manual labour. Cp. Tennyson, 'labour and the mattock-hardened hand.'

l. 33. ἀχὴν, nominative. The α is short in Aesch. Ag. 409, but this word appears to be from the Ionic ἡχὴν.

ll. 34-57. Wealth and glory are unsatisfactory unless they are recorded by appreciating poets. A sentiment naturally common to poets. Cp. Hor. Od. 4. 8, 20-29; ibid. 9. 25-30.

l. 34. Antiochus, son of Echecratidas of Larissa, member of one of the most ancient families in Thessaly.

Aleuas, the first of the Aleuadae, also Thessalian. See Pind. Pyth. 10. 5

Πυθώ γε καὶ τὸ Πελλινναῖον  
ἀπύει, Ἀλεῦα γε παῖδες.

1. 35. *πενίσται*: in Thessaly these corresponded to the Helots at Sparta.

1. 36. *Σκοπάδαισιν*, another Thessalian noble family. Scopas was celebrated, as a prize-winner in the Olympic games, by Simonides, in a song, of which a fragment is preserved in Plat. Prot. 339 A, *ἀνδρ' ἀγαθὸν μὲν ἀλαθέως γενέσθαι χαλεπὸν, χερσὶ τε καὶ ποσὶ καὶ νόφ' τετράγωνον ἀνευ ψόγου τετυγμένον*: they belong to the city of Kranon (l. 38) as the others did to Larissa.

1. 38. *ἐνδίασσκον*, here transitive: but intransitive in 22. 44.

1. 39. *Κρεῶνδαι*. The same family as Scopadae.

11. 41, 42. Cp. Hor. Od. 2. 2, 17-28.

1. 43. *ἔκειντο*, without *κε*. 'They would now be lying.'

1. 44. *ὁ Κῆϊος*. Perhaps Theocritus particularly mentions him because he was patronized by the first Hiero, at the same time as Pindar and Bacchylides.

*αἶδλα*, in varied style: both *ἐπινίκια* and *θρηνοί*.

1. 46. *ἵπποι*, e. g. *Φερένικος*, the racer of Hiero I, as Pind. Ol. 1. 18

*δτε (ὁ Φ.) παρ' Ἀλφεῶ σῦτο*

*δέμας ἀκέντητον ἐν δρόμοις παρέχων,*

*κράτει δὲ προσέμιξε δεσπόταν*

*Συρακόσιον ἵπποχάρμαν βασιλῆα.*

1. 48. *Λυκίων*. The chief of these were Glaucus, Sarpedon, and Pandarus.

1. 49. *θῆλιν ἀπὸ χροίας*, 'feminine in complexion:' so *ἀπὸ στέρναν*,

24. 79. Cycnus, a son of Neptune, killed by Achilles. He was probably called Cycnus from the whiteness of his hair, rather than said to be white because his name was Cycnus.

1. 51. *Odysseus*—*Eumaeus*—*Philaetius*, &c., all from Homer's *Odyssey* 14. 1 foll.; 20. 185 foll.; 21. 189 foll.

1. 59. *chrēmata*, opposed to *kléos*. Their glory is increased after death by living poets, but their wealth is squandered by their successors.

1. 60. *ἀλλὰ—γάρ*, 'But (what can one do,) for' &c.

1. 61. Cp. Virg. G. 2. 107.

1. 62. *ῥδατι*, for the ι long in arsis before *νίξιν* cp. Hom. Il. 7. 425

*ἀλλ' ῥδατι νίζοντες ἀπο βρότον αἱματόεστα.*

To wash a brick, i.e. a mere lump of clay hardened in the sun, would of course only reduce it to liquid mud. Hence the proverb, common also in Latin, as Ter. Phorm. 1. 4, 9 'laterem lavem.' 'I may as well wash a brick.'

1. 63. *παρελθεῖν*, 'to go by.' Cp. 22. 85, and Hom. Il. 1. 131

*μὴ κλέπτε νόφ' ἐπεὶ οὐ παρελεύσεται οὐδέ με πείσεις.*

Hesiod. Theog. 613

*Δίδε κλέψαι νόον οὐδὲ παρελθεῖν.*

1. 71 foll. The world has not come to an end yet: there shall yet be some one to appreciate my talent. Hiero, of course, is in his mind's eye.

1. 75. *ἡρίον Ἰλου*. Hom. Il. 10. 415; 11. 166; 24. 349.

1. 76. *Φοίνικες*. The Carthaginians.

1. 77. *ἄκρον σφυρόν*, 'the extreme spur,' in the direction of Sicily.

1. 79. *σακέσσιν*. These wicker shields were called *γέγρα*. Cp. Virg. Aen. 7. 632.

1. 83. *Ἐφυραίων*, literally Corinthian, from Ephyre, the old name of Corinth. See on 15. 91.

1. 84. *Λυσιμελείας*. See Thuc. 7. 53. A mere near Syracuse.

1. 87. *ἀριθματοὺς ἀπὸ πολλῶν* 'countable (i.e. few), instead of many:' with diminished numbers. Cp. Hor. A. P. 206.

1. 93. 'May the cows flocking to their stalls hurry on the traveller in the twilight:' i.e. by occupying the whole road force him to quicken his pace.

*σκνιπαῖον*, al. *σκνιφαῖον* = *κνεφαῖον*, from *κνέφας*. Cp. Hor. Od. 4. 5. 16.

1. 95. *πεφυλαγμένος*, perfect middle, 'watching.' How much more at home the poet seems in these few lines descriptive of peaceful country life!

1. 96. An idea first used by Homer, Od. 16. 24, then by Bacchylides, Frag. 9

*ἐν δὲ σιδαροδέτοισι πόρπαξιν  
αἰθᾶν ἀραχνᾶν ἱστοὶ πέλονται.*

1. 97. *διαστήσαντο*, 'set the threads apart' or at intervals.

1. 100. Cp. Ov. Met. 4. 57

'ubi dicitur altam

*Coctilibus muris cinxisse Semiramis urbem.'*

1. 104. *Ἐτεόκλειοι*. So called because Eteocles, king of Orchomenus, was, according to the legend, the first person who sacrificed to the Charites. He is of course distinct from the better known Eteocles, the brother of Polynices and Antigone.

This is the Orchomenus in Boeotia called Minyean after Minyas one of its kings, to distinguish it from Orchomenus in Arcadia.

1. 105. Erginus overcame the Thebans and exacted tribute from them, from which they were delivered by Hercules.

1. 107. *σύν*, not, 'in company with,' but, 'by help of.'



## IDYLL XVII.

This Idyll contains the praises of Ptolemy Philadelphus, and is written entirely in the Epic style. It is probable that it was written some years before the preceding one, and at the time when Theocritus had recently arrived at Alexandria after his residence at Cos, and wished to win favour with Ptolemy. Hence the praises of that island, which was the birth-place of Ptolemy, are sung. The poem is decidedly inferior to the general style of Theocritus, and has been considered by some critics unworthy to be reckoned among his writings.

l. 1 foll. As Jupiter is the first among gods, so is Ptolemy the first among men. For this commencement, cp. Virg. E. 3. 60, Hor. Ep. 1. 1, 1, and Milton, *Paradise Lost*, 5. 165

'Him first, Him last, Him midst and without end.'

l. 9 foll. As the woodman entering the thick forests of Ida doubts which tree he shall first cut down, so I am embarrassed by the number of subjects upon which I can praise Ptolemy.

l. 11. *πάρα* for *πάρεστι*.

l. 13. *οἷος μὲν*. Here we have the praises of Ptolemy Soter, the son of Lagus and father of Philadelphus; to which corresponds *οἷα δέ* below l. 34, the praises of Berenice. *οἷος* and *οἷα* both depend upon *πάρα εἰπεῖν* l. 11.

l. 16. *πατήρ*, i.e. Jupiter.

l. 17. As each god had a separate chamber in Olympus, so on earth a separate shrine was allotted to each in the temple of Jupiter. Cp. Hom. Il. 1. 607.

l. 19. *αἰολομίτρας*. The *μίτρα* or tiara of the Persians was a tall pointed cap. See Hesiod. 7. 61.

l. 20. *σφιν ταυροφόνου*. Some read *κενταυροφόνου*. See on 7. 149.

l. 24. Cp. Apoll. Rhod. 4. 872

*ἀμβροσίῃ χρίσκε τέρην δέμας, ὄφρα πέλοιτο  
ἀθάνατος καὶ οἱ στυγερὸν χροῖ γῆρας ἀλάλκοι*

and 15. 108.

l. 25. *νέποδες*. This word is used by Homer, Od. 4. 404, where seals are called *νέποδες καλῆς Ἀλοσύδνης*: upon which passage Eustathius comments, *νέπους κατὰ τινὰ γλῶσσαν, ὃ ἀπόγονος*. It was used in

this sense by the Alexandrines, as though connected with the Latin 'nepos.'

l. 26. **ἄμφω**, i.e. Alexander and Ptolemy. By **Ἡρακλείδας** is meant Caranus, the most ancient king of Macedonia, who was said to be a son of Hercules.

l. 28. **τῷ**, 'wherefore.' Cp. Hor. Od. 4. 8, 30.

l. 30. **τῷ μὲν**. Hercules makes his two descendants act as his squires or valets.

l. 32. **λευκοσφύρου**. The epithet is **καλλίσφυρον** in Hom. Od. 11. 602; cp. 28. 13.

l. 34. See on 15. 107, and above on l. 13.

l. 37. Similarly Aesculapius, in an epigram of Crinagoras, is said to have gifted Praxagoras with the healing art.

*αὐτὸς σοι Φοίβοιο πᾶς λαθικηδέα τέχνης*

*ἰδμοσύνην, πανάκη· χεῖρα λιπηνάμενος,*

*Πρηξαγόρη, στέρνοισι ἐνεμάξατο.* Anthol.

l. 41. **ἐπιτρέπου**. 'So may a man entrust the care of all his house to his children,' i.e. whenever he has a loving wife.

l. 46. **ἐνεκεν**, 'owing to you.'

l. 49. See the description of Charon and his ferry in Virg. Aen. 6. 298 foll.

l. 50. **ἔας = σᾶς**. So again, 22. 173: **σφετερός** for **ἐμός** occurs 25. 163.

l. 53. **Ἀργεῖα**, i.e. Deipyle. **κυνάνοφρον**, see 3. 18. Diomedes is called Calydonian because Tydeus originally came from that city.

l. 64. **ὀλόλυξεν**, 'shouted for joy.'

l. 66. **ὄλβιε**. Observe the attraction of the predicate into the vocative. Similarly Eurip. Tro. 1221

*σὺ δ' ὦ ποτ' οὔσα καλλίνικε μυρία*

*μήτερ τροπαίων*

again, Propert. 2. 15, 2

'Lectule deliciis facte beate meis;'

and Virg. Aen. 2. 282.

l. 67. **κυνάμπυκα**: so also Pindar, Frag. 5 **κυνάμπυκα Θήβαν**.

l. 68. The neighbouring promontory Triopium shared in the honour of the island of Cos, the birthplace of Ptolemy, just as the neighbouring island of Rheneia shared the honour of Delos, the birthplace of Apollo.

l. 70. Thucydides, 3. 104, relates how Polycrates joined this island to Delos with a chain, in honour of Apollo.

l. 73. **μέλοντι**. Cp. Hor. Od. 1. 12, 50.

l. 75. **γενόμενον ταπρῶτα**, 'from the moment of his birth.' So Callim. Hymn. Di. 23

ἡσί με Μοῖραι

γεινομένην τὸ πρῶτον ἐπεκλήρωσαν ἀρήγειν.

Cp. Hor. Od. 4. 3, 1 foll.

l. 79. See on 16. 31.

l. 80. Egypt, watered and fertilized by the inundations of the Nile, excels the other numerous countries which are fertilized by rain.

ll. 80-84.  $300 + 3000 + 30000 + 3 + 3 + 3^2 = 33333$ . The number is made up from the mystic number 3; but is not far from the truth according to Diodorus Siculus, who says that in the reign of Ptolemy Soter the towns of Egypt numbered 30000. Cp. Plat. Rep. 587 D, where, in a fanciful comparison of the happiness of the kingly-minded man with that of the despot, the ratio is calculated as *ἐννεακαίκοσι-καίεπτακοσιπλασιάκις*, (729 : 1)—729 being the 6th power of 3.

l. 86. ἀποτέμνεται, 'cuts off for himself,' 'claims.'

l. 92. ἀνάσσονται, followed by the dative, as Hom. Od. 4. 177

ἀνάσσονται δ' ἐμοὶ αὐτῷ.

l. 98. πολυκῆρα. Cp. Seneca, Quaest. Nat. 4. 2, 11 'Nilus belluas marinis magnitudine vel noxa pares educat.'

l. 105. τὰ δέ, 'some' besides the *πατρώα* of the preceding line.

l. 107. Cp. Hor. Sat. 1. 1, 33 foll.

l. 109. αἰὲν ἀπαρχομένω, 'because he is constantly offering to them first-fruits.'

l. 112. We learn from Athenaeus that the Dionysiac festivals were celebrated in this reign at Alexandria with great magnificence.

l. 115. See on 16. 29.

l. 118. τοῦτο. This fame, this

ἐπιθύμβροτον αὔχημα δόξας

οἶον ἀποικομένων ἀνδρῶν δίαίταν μαρτύει

καὶ λογίοις καὶ ἀοιδοῖς, Pind. Pyth. 1. 92.

But their riches, and the spoils of Troy have perished.

l. 120. Cp. Catull. 3. 11

'Qui nunc it per iter tenebricosum

Illuc, unde negant redire quemquam;'

and Shakespeare, Hamlet, Act. 3. Sc. 1

'The undiscovered country, from whose bourne

No traveller returns.'

l. 121. 'He is the only one who either in past or present time has dedicated altars to his mother as well as his father.'

ὧν κ.τ.λ., literally, 'those of whose yet warm footsteps the ground being trodden upon receives the impression.'

l. 125. ἔδρυσεν, 'set up statues of them.' Cp. Hor. Od. 4. 1, 20. The statues of Minerva at the Parthenon, and Jupiter Olympius, the work of Phidias, were similarly ivory overlaid with gold.

l. 131. A cunning piece of flattery. Juno was sister as well as wife of Jove: so was Arsinoë of Ptolemy.

l. 137. ἐκ Διός. So the poet ends with Jupiter, as he began.

## IDYLL XVIII.

An Epithalamium, or marriage-song for the nuptials of Menelaus and Helen. In this Idyll, Theocritus has been accused of having borrowed ideas and words in several places from Stesichorus and Sappho.

Compare the Epithalamia of Catullus, 61 and 62.

l. 1. The reading of this line must be left as it stands here, until at all events some better alteration than ἐν ποκα τῇ Σπάρτῃ, suggested by Briggs and received by Paley, may be deemed universally satisfactory. It is highly improbable that so simple a word as τῇ should ever have been altered to ἀρά: so that if ἀρά cannot be considered right, we must imagine that in the words ποκ' ἀρά some epithet of Σπάρτῃ has been concealed, such as λιπαρῇ.

ἀρά, supposing it to be right, is used in the same way as in 22. 27, as if to introduce some story, or episode: as we say, 'Well then, so,' &c. So this may have been an episode intended to be introduced into a longer poem. We are told moreover by Schneidewin, that the Epithalamium of Stesichorus was episodical, and that Theocritus has copied not only his matter but his manner, and begun with ἀρά.

ξανθότριχι. ξανθός in Homer is always an epithet of Menelaus.

l. 2. ὑάκινθον. See on 10. 28.

l. 3. νεογράπτω, 'recently decorated.'

l. 4. μέγα χρήμα Λακωνῶν. So

μέγα χρήμα τῆς ἐμπίδος, Aristoph. Lys. 1030.

ὅς χρήμα γίνεται μέγα, Herod. 1. 36.

Translate here, 'fine strapping Spartan girls: their athletic propensities are referred to in v. 23.'

l. 5. κατεκλάξατο. Cp. ἀποκλάξας 15. 77, and observe the difference of voice; ἀποκλάξας referring to the shutting the bride away from the others, and κατεκλάξατο to shutting her in with himself.

l. 9. πρῶϊα, 'before the usual time.' So Hom. Od. 15. 393

οὐδὲ τί σε χρὴ

πρὶν ὥρῃ καταλέχθαι.

l. 9. **γαμβρέ**, literally, 'son-in-law,' used for bridegroom here and 15. 129.  
l. 12. **αὐτόν**, 'by yourself,' i.e. you ought not so early to have separated Helen from us her playmates.

l. 14. **ἐπεὶ**, κ.τ.λ. You need not have been in such a hurry to take her from us, since she is yours now for years to come.

**ἔνας**, 'the day after to-morrow.'

l. 15. **νύος**, literally, 'daughter-in-law,' used for bride 15. 77. On the rhythm of the line see Preliminary Remarks, p. xviii.

l. 16. Here are traces of Sappho,

ὄλβιε γάμβρε σοὶ μὲν δὴ γάμος ὥς ἄραο  
ἐκτετέλεστ' ἔχεις δὲ πάρθενον ἄν ἄραο,

Bergk. Anth. L. p. 373.

**ἐπέπταρεν**. Cp. Catull. 45. 17

'Hoc ut dixit, amor sinistram ut ante,  
Dextram sternuit approbationem;'

and Propert. 2. 3, 24

'Aureus argutum sternuit omen Amor.'

Hom. Od. 17. 545

Οὐκ ὀράας δ' μοι νῖδος ἐπέπταρε πᾶσιν ἔπεσσι.

It appears that a sneeze was a lucky omen, if (we gather from the quotation from Catullus) it was on the right hand. Sneezers were even in ancient times saluted with the words **ζεῦ σῶσον**—and this custom holds to this day in almost every country.

l. 17. **ὥς ἀνύσαιο**, 'that you might gain your object.' Cp. 5. 144.

l. 20. The letter cut off in **τέκοντ'** is ε.

l. 24. Of the Spartan maidens' athletic habits Aristophanes says

ἄτε πῶλοι δ' αἱ κύραι

παρ τὸν Εὐρώταν

ἀμπάλλοντι πυκνὰ ποδοῖν ἀγκονιῶναι Lys. 1308;

and in Plat. Lyc. 14 **λυκοῦργος** τὰ μὲν σώματα τῶν παρθένων δρόμοις καὶ πάλαις καὶ βολαῖς δίσκων διεπώνησεν.

l. 25. For **οὐδ' ἄν** Ahrens would read **οὐ Δᾶν**, but that is scarcely appropriate in the mouths of Spartans, being a Sicilian affirmation. Meineke's alteration to **τάων οὐ τις** is much more probable.

ll. 26, 27. In these two lines there is considerable doubt about the text: and the alterations by conjecture are innumerable. Let us first consider the general structure of the six lines 26-31. There are two separate comparisons of Helen; one in the first tristich, of the bright cheerfulness of her beaming beauty, where the repetition of the verb **διαφαίνω** shews the point of comparison: the other of the graceful



elegance of her stature and carriage, pointed by the repetition of *κόσμος*. Moreover, there are in each comparison two objects to which Helen is compared: in the latter tristich these are *κυπάρισσος* and *ἵππος*: what are they in the former? The ordinary and unintelligible reading is

ὥς ἀντέλλοισα καλὸν διέφαινε πρόσωπον  
ποτνία νύξ ἔτε, κ.τ.λ.

and out of the many alterations we get the best sense from that of Meineke, adopted by Paley, which is the reading of our text. Not that we can consider it faultless: the repetition of *ἔτε* without a second verb, and the unusual epithet *ποτνία* for *ἰώς*, both are weaknesses. The two objects of comparison are *ἰώς* and *ἔαρ*, and thus this tristich corresponds to the following.

[It is noticeable that we have 12 lines here which separate themselves naturally into 2 pairs of tristichs, apparently to be sung alternately in semichorus: the first pair referring to Helen's personal beauty, and the second to her accomplishments.]

1. 29. Cp. Virg. E. 7. 65; 5. 32.

1. 30. *κυπάρισσος*. See 11. 45; 22. 41. They are called by Martial 'aeriae cupressi.'

1. 32. *πανίδεται ἐς τάλάρως*. This refers to the preparation of the wool before commencing the weaving. Cp. Claud. Eutr. 2. 382

'Non alius lanam purgatis sordibus aeque

Praebuerit calathis; similis nec pinguis quisquam

Vellera per tenues ferri perducere rimas.'

1. 33. Cp. Plat. Phaedr. 268 *ἴδε καὶ σύ, εἰ ἄρα καὶ σοὶ φαίνεται διεστηκὸς αὐτῶν τὸ ἥτριον* (the warp) opposed to *κρόκη* the woof.

For a description of the looms in use at this period, see Dict. Ant. art. *Tela*.

1. 34. *κελεόντων*, the upright beams forming the framework of the loom. The work was cut away from these when finished. Cp. 15. 35.

1. 37. This refers to the supposed emanation of love from the eyes. Of the absence of this, speaking too of Helen, Aesch. Ag. 418

*ὀμμάτων ἐν ἀχηνίαις ἔρρει πᾶς* 'Αφροδίτη.

1. 38. Here the whole chorus of maidens sing together again; and from here to the end we have some lines which may rank among the choicest of the bucolic style.

*οἰκέτις*, 'a housewife;' you have lost your maiden independence.

1. 39. *δρόμον*. Our racing-ground by the banks of Eurotas.

1. 43. *λωτῶ*: a different Lotus from that mentioned in 24. 41, as is shewn by the epithet *χαμαὶ αὐξομένοιο*. See Virg. G. 2. 84. This lotus is mentioned Hom. Od. 4. 602, where Menelaus is said to rule a country

rich in lotus: it is probably the plant called *Melilotus officinalis*, a herbaceous plant with pale yellow flower; which when dry has a very sweet fragrance. It is said that Gruyère cheese owes its flavour partly to this flower, which is common in those mountain pastures.

l. 44. σκιερὸν πλατάνιστον. Cp. Virg. G. 4. 146, Hor. Od. 2. 11, 13, and Hom. Il. 2. 307. All these testify to the luxury of the shade of the plane-tree, under which all out-door lounging in summer necessarily took place. Socrates and Phaedrus converse beneath its shade, Plat. Phædr. 229 A.

l. 46. They would anoint the tree, held sacred to Helen.

l. 47. 'Incisæ servant a te mea nomina fagi,  
Et legor Oenone falce notata tua,'

Ov. Her. 5. 21.

'Scribitur et vestris Cynthia corticibus,'

Prop. 1. 18, 22.

l. 49. Here again are traces of Sappho,

χαῖρε νύμφα, χαῖρε, τίμει γάμβρε, πολλά,

Bergk. Ant. L. p. 272.

l. 55. Cp. 24. 7.

l. 56. The custom was to have a second chorus or serenade early in the morning: so these twelve Spartan maidens promise to return at daybreak.

l. 58. Cp. Catull. 61 and 62, passim.

## IDYLL XIX.

This elegant epigrammatic morsel is by general agreement ascribed to Bion rather than to Theocritus. There are several imitations, the best known of which is among the poems ascribed to Anacreon, and has more merit than this. See Appendix, p. 213.

l. 4. ἐπάταξε, 'stamped upon.'

l. 6. ἀλικά. A change to the direct narration. He holds up his swollen fingers, crying, 'See! what ugly wounds!'

l. 8. ὅς is a correction of Valckenaer's for χῶ. Meineke alters ἔης into ἔφvs.

## IDYLL XXI.

A dialogue between two fishermen, who wake before daylight in their wretched hovel. One tells a dream that he has just had about catching a golden fish and making a vow that he would give up his occupation. The other advises him to continue, because dreams will not feed him.

This Idyll has been condemned as spurious with scarcely adequate reason. The detailed description, from l. 8 to l. 15, of all the instruments of their craft has been considered unlike Theocritus. It is the only one of his Idylls in which fishermen are the principal characters. Two mimes of Sophron on the same subject are mentioned by ancient writers.

The text of this Idyll is the most corrupt of any; and has consequently invited an overwhelming number of conjectures more or less hazardous.

l. 1. This line expresses our own proverb, 'necessity is the mother of invention.' Poverty, in Aristoph. Plut. 533, says

τὸν χειροτέχνην ὥσπερ δέσποιν' ἐπαναγκάζουσα κάθημαι  
διὰ τὴν χρεῖαν καὶ τὴν πενίαν ζητεῖν ὑπὸθεν βίον ἔξει·

and Plaut. Stich. i. 3, 24

'Paupertas . . . omnes artes perdocet, ubi quem adtigit.'

l. 4. Here we come to the first contest of conjectures, over the word ἐπιψάυουσι, the most acceptable conjecture being ἐπημύουσι which Hermann offers.

νυκτός anyhow must be translated 'by night.'

l. 7. In an epitaph in the Anthol. Pal. 7. 295 a fisherman is said to have died,

ἐν καλύβῃ σχοινίτιδι λύχνος ὁποῖα.

l. 8. τοίχῳ φυλλίνῳ. The side of the hut which was made of rushes and boughs of trees interwoven.

l. 9. καλαθίσκοι. The *creels* for carrying their fish in.

l. 10. δέλητρα. This is the best of the very numerous conjectures: it is the plural of δέληρ, a contracted form of δέλεαρ, 'a bait.' The general readings are τε λῆγα, τε λῆδα, and the like.

φυκιδέντα, probably 'consisting of sea-weed,' for it was supposed that fish fed upon this. Oppian (de Pisc. 3. 414 foll.) describes the



manner of catching *σάλπαι* by baiting a place previously with stones covered with sea-weed, and when the fish had gathered round this in numbers,

*τῆμος ἐπεντύνει κύρτου δόλον.*

l. 11. *κύρτοι*. These were traps of wickerwork, resembling what are now called 'lobster-pots,' or 'weels,' in which the fish were caught as they flocked to suck at the sea-weed with which the stones placed inside them to sink them were covered.

*λαβύρινθοι* were of a similar nature.

l. 12. *κώπα*. The reading of Ziegler and Meineke for *κώας*.

*γέρων*, see on 7. 17.

l. 14. Cp. Plaut. Rud. 2. 1, 5

'Hisce hami atque hae harundines sunt nobis quaestu et cultu.'

*πόρος*, the usual reading is *πόνος*. See Ov. Met. 3. 586

'Linoque solebat et hamis

Decipere, et calamo salientes ducere pisces:

Ars illi sua census erat.'

l. 15. This line has been well altered to the present text from *οὐδεὶς οὐ χύτραν*, κ.τ.λ. 'Their threshold had neither door nor dog' for protection.

l. 16. The old reading here was

*πάντ' ἐδόκει τήνας ἄγρας, πενία σφιν ἐταίρα.*

The emendation of the former half of the line is due to Reiske, that of the latter to Ahrens, who quotes in support of it from Anthol. Pal. 9. 654

*κερδαλέους διζέσθε δύμους ληϊστορες ἄλλους,*

*τοῖσδε γὰρ ἐστὶ φύλαξ ἐμπεδος ἡ πενίη.*

l. 18. *θλιβομένα*, 'confined' in a bay between two headlands.

l. 20. *ὅτε*, in apodosis, 'when,' or 'then.' Cp. Herod. 5. 40 *ἐπεί*, κ.τ.λ., *οὐδὲ ταῦτα ποίει*.

l. 22. Cp.

*ὦ Ζεῦ βασιλεῦ τὸ χρέμα τῶν νυκτῶν ὅσον*, Aristoph. Nub. 2.

l. 25. *μὴ λαθόμεν*. 'Surely I did not deceive myself?' i.e. it is not morning yet, I suppose?

l. 26. *καιρός* not *χρόνος*. He means, 'the prescribed season' cannot alter its normal course.

l. 32. Here is another line of very doubtful reading: others are

*οὐ γὰρ νυστάξῃ,*

*εὖ γὰρ ἂν εἰκάσαι,*

*οὐκ ἂρ' εἰκάξῃ*, κ.τ.λ.

between which there is little to choose. The text is Scaliger's emendation. The meaning is plain, 'a shrewd and sensible conjecture is

the nearest approach to the interpretation of a dream.' Cicero says that there is a Greek saying with this purport, 'bene qui coniciet, hunc vatem perhibebo optimum' De Div. 2. 5. The saying is found in Eur. Frag. 944, cp. also Eur. Hel. 757, Aesch. P. 226.

l. 36. ἄλλ' ὄνος. This is the nearest reading to the ἄλλονος of the MSS. It is to be interpreted as follows—the fisherman is complaining of wakefulness, and he compares his condition to two things; to a donkey in a furze-bush (as we might say), and to the light in the Town Hall, whose perpetual flame was sacred.

l. 37. ἀγρυπνίαν. This word then becomes intelligible, which the usual αὐτὸν ἀγρυπνᾶν was not.

l. 38. The MS. form of this line appears hopeless,

ἄψιν τὰ τις ἔσσεο δὲ λέγει μάνυσον ἑταίρω.

Any one is at liberty to make what he can out of it.

l. 40. οὐκ ἦν μάν, 'not that I was sleepy from having overeaten myself.'

l. 41. ἡφαιδόμην. A delightful euphemism for having a poor dinner.

l. 44. τῶν τραφερῶν, 'one of the well-fed fish.' I dreamed of a large-sized fish and an exciting contest, just as a sleeping dog dreams of chasing bears; for the reading ἀρκτον (from Ahrens) is evidently better than the old ἀρτον or ἀρτω. Cp. Tennyson, Locksley Hall,

'Like a dog, he hunts in dreams;'

and id. Lucretius,

'As the dog

With inward yelp and restless forefoot plies

His function of the woodland;'

which idea comes from Lucr. de R. N. 4. 991

'Venantumque canes in molli saepe quiete

Iactant crura tamen subito,'

where he is proving that waking instincts are reflected in dreams.

Observe the unusual acc. ἰχθῦνα for ἰχθύν.

l. 48. περὶ κνώδαλον, κ.τ.λ. 'I found I had a job with the great creature.'

l. 50. Here are described the angler's artifices: first he makes his fish feel the hook so as to induce it to shew fight and tire itself, and lets it take the line out; then, when it is tired, he hauls it in.

l. 52. ἦνυσσας δ' ὦν, the emendation of Scaliger for ἦνυσ' ἰδάν. 'And so, then, I finished the struggle.'

l. 56. ἐλῶν. So I have ventured to alter the usual ἐγάν.

l. 58. This is the ordinary reading of the line, and makes good sense. The fisherman drags this weighty golden fish to land with a cable. The MS. form is nearly as hopeless as l. 38,

καὶ τὸν μὲν πιστεύσασα καλαγέτον ἡπύρατον.

1. 59. *οὐκέρει*. We should expect *μηκέτι*, but must take what we find, without attempting to explain it. See Eur. Hel. 836

*τί φῆς; θανείσθαι κούπον' ἀλλάξεν λέχη;*

1. 63. The weakness of these last five lines is painfully evident. The pronoun *σύ* is three times used without the slightest emphasis attaching to it. This weakness strongly confirms the case of those who deny that Theocritus was the author of this Idyll.

## IDYLL XXII.

This is a kind of imitation of the old Epic hymns. All Theocritus' Epic poems were probably written in his youth. He here describes two exploits of the Tyndaridae; one of Pollux conquering the giant Amycus in a boxing-match, another of Castor killing Lynceus.

1. 2. These accomplishments of the Twins are universally celebrated. Cp. Hom. Il. 3. 237

*Κάστορά θ' ἱππόδαμον καὶ πύξ ἀγαθὸν Πολυδεύηνα*

and Hor. Od. 1. 12, 25 foll.

*φοβερόν*, 'a terrible fellow to provoke to a boxing-match.'

1. 3. See a description of 'caestus' in Virg. Aen. 5. 401 foll., where Eryx appears armed with

*'Geminos immani pondere caestus,'*

which were made of the conventional seven bulls' hides,

*'Ingentia septem*

*Terga boum plumbo insuto ferroque rigebant.'*

1. 5. Leda was daughter of Thestius.

1. 6. *ἐπὶ ξυροῦ*, 'on a razor's edge,' a common expression for extreme peril.

1. 7. So the Great Twin Brethren are the deliverers at the battle of the Lake Regillus. See Macaulay's Lays of Ancient Rome.

1. 8. Their office of protecting sailors is also constantly mentioned. Cp. Hor. Od. 1. 3, 2; 1. 12, 27 foll.; 4. 8, 32; 3. 29, 64; Acts 28. 11.

*οὐρανὸν εἰσανιόντα* is Meineke's conjecture for *οὐρανοῦ ἐξανιόντα*, the sense of which was far from clear.

1. 9. *βιάζόμεναι*, 'in spite of' the storms foretold by the rising and setting of certain stars. See on 7. 53. Cp. Herod. 9. 41 *τὰ σφάγια βιάζεσθαι*.

l. 10. *οἱ δέ*, i.e. the gales.

l. 12. *ἐς κοίλαν*, into the interior of the hull of the ship, crushing in the bulwarks.

l. 13. *ἄρμενα*. See 13. 68.

l. 16. *ἄρρηκτοισι*. In imitation of Homer's *ἄρρηκτος νεφέλη*, 'impenetrable.'

l. 18. Observe the usual omission of the preposition *σύν* with the pronoun *αὐτός*.

l. 19. *ἀπολήγοντ'*. Remark the *ο* lengthened before the liquid. So in the same word, Hom. Od. 19. 166

*οὐκ ἔτ' ἀπολήξει τὸν ἐμὸν γόνον ἐξερέουσα;*

Cp. Hor. Od. 1. 12, 30

'Concidunt venti fugiuntque nubes.'

l. 21. *δῶν ἀνὰ μέσσον*, 'between the Aselli.' These were two stars in the constellation Cancer, between which is the small cluster Praesepe, called here *ἡμαυρή φατνή*, 'the faint crib,' because only seen in very clear weather. Aratus thus describes it,

*σκέπτεο καὶ φατνήν· ἡ μὲν τ' ὀλίγη εἰκυῖα  
ἀχλὺ, βορρείῃ ἐπὶ Καρκίνῳ ἡγηλάζει·  
ἀμφὶ δέ μιν δύο λεπτὰ φαεινόμενοι φορέονται  
ἄστερες . . . . .  
καὶ τοὶ μὲν καλέονται Ὀνοί, μέσση δέ τε φατνή,*

Diosem. 861 foll.

l. 27. *ἡ μὲν ὄρα*. See on 18. 1. Introduction of an Episode. This story is related in the commencement of Apollonius Rhodius, Argonaut. 2, who however places the scene on the shore of the Propontis, before the ship came to the Symplegades. Cp. 13. 22, where there seems to be possibly some confusion about the geography.

l. 29. *Βέβρυκας*. The second syllable is long in Apoll. Rhod. except in a single instance.

l. 33. Cp. 13. 33: *πυρεῖα*, according to the Schol. on Apoll. Rhod. Arg. 1. 1184, were pieces of wood. Cp. Hom. Hym. Merc. 111

*Ἐρμῆ τοι πρῶτιστα πυρήια πῦρ τ' ἀνέδωκε.*

Achates in Virg. Aen. 1. 174, uses flint.

l. 34. *οἶνωπος*, 'ruddy.' The same epithet is applied by Euripides to the human cheek. *οἶνωπὸν γένυν*, Phaen. 1160, and Bacch. 438.

l. 36. *θεούμενοι*. Observe the Epic form. So again in 25. 108.

l. 37. Theocritus here comes out for a few lines in his natural style of description, so favourable an opportunity presenting itself.

l. 42. *φίλα ἔργα*. Homeric usage of digamma. So also *μέγα ἔργον* 1. 118. Cp. 25. 37 *σάφα εἶδω*, and *ibid.* 40 *μέγα εἶδω*. Also 17. 13 and 18.

l. 43. **ἔαρος λήγοντος.** This agrees with 13. 25, where this Argonautic expedition is said to have been set on foot in the later spring.

l. 45. **τεθλασμένος οὐατα.** The usual appearance of prize-fighters in all ages. Cp. Mart. 7. 32, 5

• 'fracta aure magister,'

the teacher of boxing. Cp. Plat. Protag. 342 B, **ὧτά τε κατὰ γυμναζομενοι αὐτοὺς καὶ ἵμαντας περιελλίττονται**, and Gorg. 515 E, **τῶν τὰ ὧτα κατεαγόταν**, in both of which places the words are used to denote people who imitated the Spartan manner of life and assumed in every possible way the character of the athlete.

l. 46 foll. 'His huge chest was arched convexly, aye and his broad back too, with iron flesh, like a colossus of hammered iron.'

l. 48. Cp. 25. 149 of the muscular development of Hercules. Here the rounded appearance of the projecting *biceps* muscle is compared to that of a smooth round waterworn pebble. It is possible that Tennyson had this in mind in the following passage in *Idylls of the King* (Enid. 76.)

'Arms on which the standing muscle sloped  
As slopes a wild brook o'er a little stone,  
Running too vehemently to break upon it.'

l. 50. Cp. Hor. Od. 3. 29, 36.

l. 53. **ἐκ ποδεώνων**, 'by the paws,' or rather by those ends of the hide where the paws were. So Claudian describes Bacchus in a tiger's skin,

'Quem Parthica velat

Tigris, et auratos in nodum colligit ungues,'

Pros. Rapt. i. 16.

l. 54. Contrast throughout this *Stichomythia* the courteousness of Pollux with the surliness of Amycus, and remark the play on the words **χαίρει**, and **θάρσει**. Pollux addresses the giant, 'good-morrow, friend,' who answers, 'How is it good-morrow with me,' &c. Cp. Eur. Hec. 426

ΠΟΛ. χαῖρ' ὦ τεκοῦσα χαίρει Κασσάνδρα τέ μοι.

ἜΚ. χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.

l. 55. Observe **μή ποτ'**, not **οὐ ποτ'**. 'Any *men* whom I have never seen before.' Lat. 'quos nunquam viderim.'

l. 56. **θάρσει**, 'reassure yourself.'

**μὴ φάθι λεύσσειν** is the same as **οὐ λεύσσειε**.

l. 57. **θαρσέω**, 'Oh! I've assurance enough, thank you!'

l. 59. **τῆς σῆς γε**. 'At any rate I'm not trespassing on your land,' as you are on mine.

l. 60. **ἔλθοις**. 'Well, I hope you will come.'

l. 61. The conjunction of imperative mood with indicative, and nega-

tive sentence with affirmative, makes this an awkward line to translate, 'Let's hear no more of your entertaining me, for I have no entertainment ready for you.'

For ἐν ἐτοίμῳ see below, l. 212.

l. 62. δαμόνι', pleasantly insinuating, with a shrug of the shoulders, 'But, my good Sir.'

l. 63. γνώσῃαι, 'a threat,' see 26. 19.

τέρσει. I incline to the opinion of Buttmann and Meineke, that this is a future, as if from τέρρω. The sentence requires a future.

l. 65. So Apoll. Rhod. Arg. 2. 12 foll.

οὐ τίνα θέσμον ἔστιν ἀφορμηθέντα νέεσθαι  
ἀνδρῶν ὀθνείων ὅς κεν Βέβρυξι πελάσση  
πρὶν χεῖρεσσιν ἐμῇσιν εἰς ἀνὰ χεῖρας δείραι.

l. 66. ὄμματα δ' ὀρθά. These words are a puzzle, and have given rise to numberless conjectural emendations. Pollux asks if they are to fight the fair boxing-match, or to allow also all the tricks of the pancratium: these, as we see in 24. 112, were indulged in when the combatants were down: so ποσσι θέων σκέλος refers, apparently, to the tripping up which preceded the bear-fighting on the ground. There appears to be some word or words still undiscovered in ὄμματα δ' ὀρθά: possibly some reference to *gougeing*, such as ὄμμα τ' ὀρύτταν, or ὄμμα τ' ἀμυαυῶν or the like.

l. 67. σφετέρης. Here put for σῆς. It is used also for the first person in 25. 163, and for the third in l. 209.

l. 69. ἀμός. This word is explained as equivalent to τις by Schol. on Hom. Od. i. 10, where the word ἀμόθεν is equivalent to ποθέν.

l. 72. The amusement of cock-fighting is distantly alluded to by Pindar, Ol. 12. 20, where he says that the renown of Philanor would have been wasted, ἐνδομάχας ἄτ' ἀλέκτωρ, had he not been obliged to quit his country. It was a political institution at Athens, and was supposed to be an instructive example of bravery. Garlick was given the cocks to excite them; hence Aristoph. Eq. 494 ἐσκοροδισμένος μάχη. They were also often armed with an artificial spur. Quail-fighting was even more engrossing: Athenaeus calls it ὀρνυγομανία. The quails were placed within a ring, and the bird which drove the other out of the ring was the victor. See Bekker's Charicles, Sc. 5.

l. 74. μαχессαίμεσθ', without ἀν, as frequently in Theocritus.

l. 75. Cp. 9. 27. The use of the shell for a trumpet was subsequent to the Heroic Age. See Eur. Iph. T. 292

κόχλους τε φυσῶν συλλέγων τ' ἐγχαρίους.

The word κοῖλον should be taken with μυκάσατο, 'uttered a hollow caw.'

l. 77. αἰεῖ join to κομῶντες, as in 17. 107.

1. 79. The ship Argo was built at Pagasae in Magnesia.

1. 80. of δ', i.e. their companions. Hence the necessary emendations by Meineke of ἐκάρτυναν and πνέοντας. See Apoll. Rhod. Ar. 2. 62 foll. where the friends on either side arm the combatants,

μάλα πολλὰ παρηγορόεντες ἐς ἄλκην.

1. 83. Now follows a spirited description of the fight; for others similar to which see, in Greek, Hom. Il. 23. 651, Apoll. Rhod. Ar. 2. 51 foll. and their Latin imitators, Virg. Aen. 5. 426 foll. and Valerius Flacc. Argon. 4. 251 foll.

1. 90. σὺν δὲ μάχην ἐτίναξε, 'and forced the fighting.'

πόλυν ἐπέκειτο, κ.τ.λ. 'pressed upon him heavily, with his head bent towards the ground.' Cp. Herod. 7. 158 πολλὰς ἐπέκειτο λέγων τοιάδε, ibid. 9. 91 πολλὰς ἦν λισσόμενος.

1. 94. Τίτῳ. He was like Tityus in size, whose body, according to Homer (Od. 11. 576)

ἐπ' ἔννεα κεῖτο πέλεθρα.

See Virg. Aen. 6. 596, where Homer's description is imitated.

1. 95. See Virg. Aen. 5. 460

'Densis ictibus heros

Creber utraque manu pulsat versatque Dareta.'

1. 98. μεθύνων, 'staggering.' So Hom. Od. 18. 240

νευστάζων κεφάλῃ μεθύοντι ἑοικώς

and Virg. Aen. 5. 468

'Genua aegra trahentem

Iactantemque utroque caput, crassumque cruorem

Ore eiectantem;'

ib. also 25. 260.

1. 102. χερσὶ προδαικνύς, 'sparring at him.'

1. 109. ἔξω join with αὐχένος. The giant could not guide his blows, which either fell harmlessly on the chest of Pollux or passed by the side of his neck.

1. 112. Here is introduced an absurd exaggeration, in order to convey an idea of the miraculous superiority of the Jove-born hero.

1. 113. ὀλίγος. See 1. 47.

1. 115. ἀδηφάγον, a common attribute of boxers. Cp. 4. 34.

1. 116. A not uncommon hiatus with a trochaic caesura in the third foot, at a pause in the sense. Cp. 13. 24, 24. 71.

1. 118. Now comes the great crisis of the fight; Amycus, thinking to end it with one great effort, seizes with his left the left wrist of Pollux, bringing forward his own left shoulder at the same time, with the object of preventing Pollux from guarding the blow he was preparing to give him with his uplifted right, by the same action guarding his

own face from his adversary's right fist: but Pollux, ducking his head, comes out underneath Amycus' left arm, and with the whole force of his shoulder dashes his right fist into Amycus' left temple, which is of course unguarded, and gives him the *coup de grâce*.

l. 120. δοχμὸς ἀπὸ προβολῆς. 'Turning sideways from his original position,' i.e. bringing his left leg round and his left shoulder forward.

ἐτέρῃ, 'with the other hand,' i.e. his right.

l. 121. ἤνεγκεν, 'brought into play.'

l. 124. ὤμῳ. This appears to mean 'with his (Pollux's) shoulder' rather than 'on his (Amycus's) shoulder,' and to describe the weight and force of the blow.

l. 126. So in Virg. Aen. 5. 436

'Erratque aures et tempora circum

Crebra manus, duro crepitant sub vulnere malae.'

l. 129. ἀλλοφρονέων, 'senseless.' Deaf to the call of time.

l. 135. There is something quite comical about this affectation of the Epic diction: as though the poet said, 'There! so much for you, Pollux: now I come to Castor,' and so flung him all his epithets at once.

l. 137. Lynceus and Idas, sons of Aphareus king of Messene, were betrothed to Hilaeira and Phoebe, daughters of Leucippus; but the Twin Brethren carried off the girls, and hence arose the quarrel which is here described, not much to the credit of Castor. The story is somewhat differently told by Pindar, Nem. 10. 112 foll., viz. that Pollux fought with Lynceus and Idas to avenge his brother Castor, who had been mortally wounded by the latter. The pillar is thrown at Pollux without effect; he kills Lynceus, and Jupiter blasts the bodies of the two unsuccessful brothers with lightning. Ovid also (Fast. 5. 699.) gives an account beginning thus,

'Abstulerant raptas Phoeben Phoebesque sororem

Tyndaridae fratres, hic eques, ille pugil:

Bella parant repetuntque suas et frater et Idas,

Leucippo fieri pactus uterque gener.'

l. 149. ἐπ' ἄλλοτρίοις λεχέουσιν, 'for the purpose of robbing others of their affianced brides.'

l. 150. This is to be interpreted as follows: The Dioscuri had gained booty in an expedition which they made in Arcadia conjointly with Lynceus and Idas: in a quarrel which ensued about the division of this spoil, the Dioscuri gave up theirs to Leucippus, who in return offered them his daughters. They are therefore here accused by Lynceus of perverting by this offer the mind of Leucippus.

l. 156. He enumerates all the provinces of the Peloponnesus.



l. 158. Σιουφίς ἀκτά. The isthmus of Corinth, so called from its founder Sisyphus.

l. 167. ἴσκειν. This word, properly meaning 'to make like,' has in the Alexandrian poets the sense of 'to speak,' derived, according to Buttmann, from a misinterpretation of its use in Homer. See Prelim. Rem. V. p. xvii.

l. 168. Cp. Hor. Od. i. 26, 2, and Tibull. i. 4, 21  
'Veneris periuria venti  
Irrita per terras et freta summa ferunt.'

l. 170. ἀνεψιῷ. Because Tyndareus and Aphareus were half brothers, sons of Gorgophone, daughter of Perseus.

l. 172. λοῦσαι, 'to bathe' your swords in blood. Cp. Anth. Pal. 6. 2  
ὅπλα τάδε πολέμοιο πεπαμένα δακρύνοντος

Περσῶν ἱππομάχων αἵματι λουσάμενα  
and Virg. G. 3. 221, Aen. 10. 727, and Cul. 60  
'Assyrio bis vellera lauta colore.'

l. 173. ἔβς here and 24. 36 for σός, as σφέτερος in l. 67.

l. 174. ἐρωήσουσιν, 'shall keep aloof,' 'leave us alone.' χεῖρας is governed by ἀποσχομένῳ. See Aesch. Supp. (Paley) 736

οὐ μὴ τριάνας τάσδε καὶ θεῶν σέβῃ  
δείσαντες ἡμῶν χεῖρ' ἀπόσχονται πατέρ;  
ἐρωέω with the accusative in Theocritus has the sense of 'to leave' or 'desert.' See 13. 74, and 24. 100.

l. 180. 'It seems possible to settle a serious quarrel with trifling harm.'

l. 181. μεταμώνια. Another Homeric phrase. See Il. 3. 363.

l. 190. For the lengthening of the final syllable of ἐνί, see Hom. Il. 10. 254

ὅπλοισι ἐνὶ δεινοῖσιν ἐδύτην.

A similar description of single combat is to be found in Eurip. Phoen. 1380 foll.

l. 194. ἀκριβῆς ὄμμασι. Cp. Ap. Rhod. i. 153

Λυγκεὺς δὲ καὶ ὀξευτάτοις ἐπέκαστο  
ὄμμασιν, εἰ ἐτέον γε πέλει κλέος ἀνέρα κείνον  
ῥηϊδίως καὶ νέρθεν ὑπὸ χθονὸς αὐγάζεσθαι  
and Pind. Nem. 10. 116

κείνου γὰρ ἐπιχθονίων  
πάντων γένετ' ὀξεύτατον ὄμμα·

also Hor. Epp. i. 1, 28.

Valerius Max. i. 8. 14 says that his sight was so wonderful that he could have seen from Lilybaeum a fleet coming out of the harbour of Carthage! But that was before the earth was spherical.

l. 195. ὅσον, 'just.' Cp. i. 45; 25. 73.

l. 196. Lynceus aimed a cut at Castor's left knee, but Castor drew back his leg and maimed Lynceus' right hand as he brought down his sword for the cut.

l. 200. ἐμφύλιον. Cp. Soph. Ant. νεῖκος ἀνδρῶν ξύναιμον for νεῖκος ἀνδρῶν ξυναίμων.

l. 206. Laocoösa, the mother of Lynceus and Idas. By other writers they are called sons of Arene, or Polydora.

l. 209. See on l. 67.

l. 212. ἐν ἐλαφρῷ. Cp. l. 61. Herodotus also uses the phrase ἐν ἐλαφρῷ ἐποιεύμην (i. 118), ἐν ἐλαφρῷ ποιησάμενος (3. 154), and Tacitus, Hist. 2. 21 'dum atrociora metuebantur, in levi habitum.'

l. 214. For a similar conjunction of dual and plural see 24. 17.

l. 218. Χῖος αἰδός. Cp. 7. 47.

l. 220. πύργον αὐτᾶς. A very common metaphor. Perhaps Theocritus refers to Hom. Il. 1. 283, where we read that Achilles

μέγα πᾶσιν  
ἔρκος Ἀχαιοῖσιν πέλεται πρὸ λῆμοιο κακοῖο.

Cp. Theognis, 223

ἀκρόπολις καὶ πύργος ἔων κενεόφρονι δῆμῳ  
... ἐσθλὸς ἀνὴρ.

l. 222. ὑπάρχει, 'supplies.'

## IDYLL XXIV.

This Idyll contains an account of the exploit of the infant Hercules strangling the two snakes which were sent by Juno to kill him, the consultation of Tiresias by Alcmena, and his prophecy of Hercules' future adventures and glory. After this there is an account of the education of the youthful hero, the latter part of which seems, from the abruptness of the ending, to have been lost.

Compare with the commencement the latter part of Pind. Nem. i.

l. 1. Μιδεάτις. So also 13. 20.

l. 2. Pindar's account is different in this particular.

l. 4. Πτερελάου. See Plaut. Amph. i. 1, 251

'Ipsusque Amphitruo regem Pterelam suapte optruncavit manu.'

He defended himself against Amphitryo with success until his

daughter Alcmena, to aid her lover, cut off her father's golden lock of hair which ruled his destiny, and so put him into her lover's power.

1. 6. ἀπτομένα. Cp. 17. 65.

1. 7. A lovely cradle-song: three of the most touching lines in all Greek poetry. ἐγέρσιμον. Cp. 18. 55, the opposite to the ἀτέρμονα νήγρετον ὕπνον of Moschus Id. 3. 103.

1. 8. ἐμὰ ψυχά, 'my darlings.'

1. 11. μεσονύκτιον should be taken as an adverb. Cp. 13. 69. It is scarcely necessary to quote the well-known lines

μεσονυκτίοις ποθ' ὤραις  
στρέφεται δ' Ἄρκτος ἤδη  
κατὰ χεῖρα τὴν Βοώτου. *Αἰν.* 3. 1.

1. 12. The use of the preposition κατὰ here and in the lines quoted above might induce one to confound Bootes with Orion. Bootes, however, immediately follows the Great Bear, so that that constellation is said to be turning 'according to the direction of the arm of Bootes:' whereas the position of Orion is such that as the Great Bear 'swings to its setting' (it just dips below the horizon in the N. at the latitude of Greece and Sicily) Orion is rising in the E. and 'shewing up his mighty shoulder,' i.e. the star γ Orionis, or else the ruddy Betelgeuse, which are on his left and right shoulders respectively. 'Ὠρίωνα κατ' αὐτόν, then, can scarcely mean 'opposite to Orion' as generally translated. May it not mean 'in search of,' 'in pursuit of,' (like κατὰ λήϊδα *Hom.* *Od.* 3. 106,) or 'facing,' because its head is always turned in that direction, whence 'Ὠρίωνα δοκεύει *Hom.* *Od.* 5. 274?

1. 15. στάθμα κοῖλα θυράων. Some cavities are meant either between the doorpost and the threshold, or the doorpost and the wall, where serpents would be likely to hide.

1. 16. ἀπειλήσασα φαγεῖν. An awkward expression: sufficiently so to make Paley declare the line to be spurious. Homer uses ἀπειλέω with future infin. for 'to promise' in *Il.* 23. 872. Compare with what follows *Plaut. Amph.* 5. 1, 55 foll.

1. 18. Cp. Virgil's account of the serpents sent to slay Laocoon, *Aen.* 2. 210 foll.

1. 22. ἐνὰ οἶκον. See on 22. 42.

φαῖς, so *Plaut. Amph.* 5. 1, 44

'Aedes totae confulgebant tuae quasi essent aureae.'

1. 23. ὅπως. Homeric usage for 'when.'

1. 24. ἀναΐδεις. Similarly λαμυρούς, 25. 234.

1. 26. See *Pind. Nem.* 1. 65

ὁ δ' ὄρθον μὲν ἀντεινεν πάρα  
πειρᾶτο δὲ πρῶτον μάχας

δισσαῖσι δοίους αὐχένων  
 μάρψας ἀφύκτοις χερσὶν ἑαῖς ὄφιας  
 ἀρχομένοις δὲ χρόνος  
 ψυχὰς ἀπέπνευσεν μελέων ἀφάτων

and Plaut. l. c.

‘Postquam conspexit angueis ille alter puer  
 Citus e cunis exsilit, facit recta in angueis impetum,  
 Alterum altera adprehendit eos manu perneciter.’

l. 31. ὀψίγονον, ‘born after hard labour.’ Alcmena herself is represented saying,

‘Septem ego per noctes totidem cruciata diebus  
 Fessa malis, tendensque ad caelum brachia magno  
 Lucinam Nixosque pares clamore vocabam.’

Ov. Met. 9. 292.

l. 32. ἐπεὶ μογέοιεν, ‘as often as they felt pain in their spinal vertebrae.’ They kept coiling themselves up, and uncoiling again as the pressure at their throats paralysed the muscular action.

l. 36. This was almost a proverbial expression for haste, as in Aesch. P. V. 137 σύθην ἀπέδιλος, and

ἀ δ’ Ἀφροδίτα  
 λυσάμενα πλοκαμίδας ἀνὰ δρυμῶς ἀλάληται  
 πενθαλέα νήπεκτος ἀσάνδαλος. Bion l. 20.

εἰς. See on 22. 173.

l. 38. νυκτὸς ἄωρί. See II. 40.

l. 39. ἀριφράδες. See on l. 22.

l. 40. φίλ’ ἀνδρῶν. Cp. 15. 74, and Eur. Alc. 472 φίλα γυναικῶν, and Virg. Aen. 4. 576 ‘sancte Deorum.’

l. 42. μετά, ‘to fetch.’

l. 45. λώπινον, ‘made of the wood of the λωτός,’ which appears to be the *celtis australis*, Linn., or ‘European nettle-tree’ which is pretty common in the south of Europe. It bears a small sweet edible fruit, and the wood, which is very dark coloured, is well adapted for turning.

l. 46. The darkness returned when the serpents were dead.

l. 47. ἐκφυσῶντας. Cp. Virg. Aen. 9. 426, Shakespeare’s Macbeth, Act 2. Sc. 2.

l. 50. After this line there appears in some editions the following line,  
 ἦ ῥα γυνή Φοίνισσα μύλαις ἐπὶ κοῖτον ἔχοισα,  
 attributing the exclamation of l. 50 not to Amphitryon, but to the slave who slept in the grinding-room, repeating her master’s call. ‘Get up! the master calls!’ Mention of such a slave is made in Hom. Od. 20. 105

φήμην ἐξ οἴκοιο γυνή προήκεν ἀλετρίῃ  
πλησίον ἐνθ' ἄρα οἱ μύλαι εἶατο ποιμένοι λαῶν

and in Anth. Pal. 9. 418

ἴσχετε χεῖρα μυλαῖον ἀλετρίδες, εὐδετε μακρά·

l. 50. αὐτός, 'the master.' Cp. Aristoph. Nub. 219, where Strepsiadēs asks 'who is that up there?' and a disciple of Socrates answers αὐτός, 'tis the master.' Again, Theophrastus describes the Κόλαξ bidding those who met him stand still *ὥς ἂν Αὐτὸς παρέλθῃ*, 'till the great man has gone by.'

l. 55. συμπλήγδην. Either 'Clapping their hands together' in astonishment, or 'beating their breasts' in horror. Probably the former.

l. 58. κεκαρωμένα, 'stupefied.'

l. 60. ξηρόν, 'stark, paralysed with fear.'

l. 63. τρίτον. As the night was divided into three watches, so the third watch or *ἀλεκτοροφονία* was divided into three divisions or cock-crowings. The first is mentioned 18. 56. The second by Juvenal, Sat. 9. 107

'Quod tamen ad galli cantum facit ille secundi;'

the third here indicates the end of twilight.

l. 64. So also Pind. Nem. 1. c.

γείτονα δ' ἐκάλεσεν Διδὸς ὑψίστου  
προφάταν ἔξοχον ὀρθόμαντιν Τειρεσίαν.

l. 68. αἰδόμενός με κρύπτε, 'hide it from me out of consideration.' This is Meineke's reading, who confirms the lengthening of *με* before κρύπτε by comparing 7. 24; 10. 56; 14. 56 and 64; 25. 81.

καὶ ὥς . . . διδάσκω. This καὶ is a very awkward introduction to the sentence: we should expect something like τί δ' ὥς; i.e. why am I telling you all this, seeing you know all about it? It is perfectly intelligible if we suppose a line to have been lost between 69 and 70, in which the sentence begun by l. 69 was closed and a fresh interrogative one commenced: but a more elegant line probably than that suggested by Hermann,

ἄλλοτε μὲν χρηστὸν τότε δ' αὖ κακόν· ἀλλὰ τί ταῦτα.

l. 70. Εὐηρηϊάδα. So Meineke. Cp. 25. 193. The old reading was μάντι Εὐηρηίδα, which could not scan.

l. 71. See on 22. 116.

l. 72. περσῆιον, because her father Electryo was son of Perseus.

l. 74. Cp. 6. 22; 11. 53.

l. 75. The action is that of rolling the wool between one hand and the knee, as the thread is drawn out with the other. See Anth. Pal. 7. 726

ἢ ρικνῇ ρικνοῦ περὶ γούνατος, ἄρκιον ἱστῶ,  
χεῖρὶ στρογγύλλουσι· ἡμερόεσσα κρόκην.

l. 79. ἀπὸ στέρνων. Cp. 16. 49.

l. 81. τελέσαντι οἰκῇν, 'to accomplish twelve labours and then to dwell,' the principal verb being expressed participially. Lat. 'duodecim demum confectis laboribus,' not before twelve labours had been accomplished.

l. 82. πυρὰ Τραχίνιος. See Soph. Trach. 1191 and foll. The pile was upon Mount Oeta, near Trachis.

l. 85. Here we find the same kind of language used to describe the triumph of the physical force of a hero of divine origin over the natural world, as was employed by the Hebrew prophets to describe the universal peace which was expected to succeed the advent of the Messiah. Cp. Isaiah 11. 6; 65. 35. Similar language is used by other poets in anticipation of the return of the Golden Age, the extinction of all noisome beasts, the removal of the necessity of manual labour, etc. See Hes. Op. D. 109 foll., Virg. E. 4. 18.

l. 88. ἀσπαλάθω. See on 4. 57. παλιούρω. See Virg. E. 5. 39. This was the 'Christ's thorn' used for hedges.

ἀχερδον. Perhaps some kind of wild pear, all of which are used for hedging.

All kinds of thorny shrubs were supposed to have a special virtue for averting calamity. See Ov. Fast. 2. 28

'Februa poscenti spinea (al. pinea) virga data est;'

and ibid. 6. 129

'Sic fatus spinam (al. virgam) quae tristes pellere posset

A foribus noxas, (haec erat alba) dedit.'

l. 92. Some one of the servants was to take the dust and throw it from the rugged rock over the running stream, which was called Dirce. Cp. Exodus 32. 20, and 2 Kings 23. 12.

l. 94. ὑπερούριον agrees with κόνιν. So Livy 27. 37 'Haruspices dixerunt infantem exortrem agro Romano alto mergendum.'

ἀστρεπτος. Cp. Virg. E. 8. 101, Ov. Fast. 6. 164

'Quique sacris adsunt respicere illa vetat.'

l. 95. καθαρῷ θεείω, 'purifying sulphur.' Cp. Tib. 1. 5, 11

'Ipseque ter circum lustravi sulfure puro;'

and Hom. Od. 22. 481

οἷσε θέειον γρη῏, κακῶν ἄκος.

l. 97. ἐσπεμένω. So Schäfer, 'tipped with wool.'

l. 100. ἐρωήσας. See on 22. 174.

l. 101. Cp. Hom. Il. 18. 57

τὸν μὲν ἐγὼ θρέψασα, φυτὸν ὡς γουινῷ ἁλώης.

l. 104. Here follows the account of Hercules' education, interesting because it gives us an idea of what Theocritus thought was the

*curriculum* of the Heroic Age; or, possibly, actually describes what was the *curriculum* of his own time, e.g. γράμματα, which of course is an anachronism applied to the Heroic Age, like that of Brutus and Cassius (Shakespeare, Julius Caesar, Act 2, Sc. 1) hearing the clock strike:

l. 106. ἐπίσκοπον δῦστων, 'master of the aiming of arrows.' Like κώπης ἀνακτες for 'rowers.'

l. 107. The pupil here beat the teacher; for Eurytus had promised Iole to any man who should beat him at archery, which Hercules did, and because he refused Iole, shot him. According to Hom. Od. 8. 224, Eurytus was killed for 'presumption in challenging Phoebus to a contest in archery.

l. 109. There are three Eumolpi in mythology:—1. son of Neptune, killed by Erechtheus; 2. a Thracian who established the Eleusinian mysteries; 3. the teacher of Hercules. Others call him son of Musaeus.

l. 110 foll. Here we have a difficult construction. There are three kinds of accomplishment in the athletic school that Hercules is taught:—1. δσσα δ' ἀπὸ σκελέων, where I take δσσα to agree with σφάλματα, as a cognate accusative with σφάλλονται; 2. δσσα τε πικταί, where δσσα agrees with σοφίσματα: and 3. ἃ τ' εἰς γαίαν, also agreeing with σοφίσματα. That is to say,—1. The Argive cross-buttock; 2. the fair stand-up boxing-match; 3. the rough-and-tumble, or bear-fight. The first was performed in wrestling, by projecting the hip and thigh sideways, and tripping up the adversary, and throwing him over the projected hip. ἀπὸ σκελέων goes with ἔδρουστροφοί, like l. 79 and 16. 49. This feat is also alluded to by Theophrastus Char. 27 (Περὶ δψιμαθίας,) καὶ παλαίων δ' ἐν τῷ βαλανείῳ πυκνὰ τὴν ἔδραν στρέφειν ὥπως πεπαιδευθεῖν δοκῇ, i.e. 'He is the sort of man, when practising the wrestling attitudes in the bath, frequently to go through the motion of giving the cross-buttock, that he may seem to have been educated.'

l. 112. ἱμάντεσσι. See 22. 80 foll.

l. 114. Ἀρπαλύκῳ. In Apollodorus, whose names of Hercules' instructors agree in every other case with those of our text, his teacher of wrestling, etc. is called Autolytus.

l. 119. Cp. Hor. Od. 1. 1, 4.

l. 122. Cp. Hor. Od. 1. 7, 9.

l. 123. χρόνῳ διέλυσαν, 'came to pieces by reason of age,' not on account of any damage received in the races.

l. 124. Cp. 22. 120.

l. 125. ἀνέχεσθαι. So Meineke, for ἀνέχεσθαι, to preserve the sequence of Aorists, ὀρέξασθαι—κοσμήσθαι—κ.τ.λ.

l. 126. λόχον τ' ἀναμετρήσασθαι, 'to measure the strength of the enemy's advancing squadron;' to judge, that is, whether he would be outflanked; or, from the manner of their advance, to anticipate their tactics.

l. 128. Ἴππαλιδας, son of Hippalus, unknown.

l. 137. 'This (great Doric loaf of coarse black bread) would easily satisfy a garden-digger.' κορέσσαι is optative, not infinitive. Hercules' appetite was famous among the ancient poets. See Aristoph. Ran. 550

ὁ πανούργος οὐτοσί,

ὃς εἰς τὸ πανδοκεῖον εἰσελθὼν ποτε

ἐκκαίδεκ' ἄρτους κατέφαγεν ἡμῶν.

l. 138. ἐπ' ἄματι, 'at the close of day.'

## IDYLL XXV.

This Idyll, which appears to be in rather a fragmentary condition, contains an account of the visit of Hercules to the farm of Augeas. He is taken to the king, who had come into the country to see his herds. He exhibits his strength in an off-hand way by pushing backwards with one hand a bull which threatened him, and subsequently he relates the story of his slaying the Nemean lion.

It falls naturally into three divisions:—1. ll. 1-84; 2. ll. 85-152; 3. ll. 153 to end.

The commencement is evidently wanting; there seem to be several gaps in the middle, and probably a good deal has been lost from the end. Possibly it was left incomplete by the poet himself. Hermann adduces several reasons for believing Theocritus to have been the author; there is a general resemblance between it and his other poems, particularly in respect of the prosody; there are short vowels before a mute and liquid, which is characteristic of bucolic poets; the treatment of the Epic subject has a Theocritean colouring. There are few Dorisms in it.

---

l. 1. τὸν δ' ὁ γέρον. Hercules has been enquiring of some farm-labourer where he can find Augeas.



1. 2. *παισσύμενος ἔργοιο*. See on 22. 42.  
 τὸ *οἶ*. See II. 88, 109. The Homeric usage of *οἶ* imitated.
1. 7. There is an arithmetical problem in Anthol. Pal. 14. 4, about the number of herds in Augeas' possession, to this effect: Augeas says in answer to Hercules' question, 'One half are by the stream of Alpheus, one-eighth by the hill of Saturn, one-twelfth by the shrine of Taraxippus, one-twentieth by holy Elis, one-thirtieth in Arcadia; the rest are here, fifty in number.' How many were there altogether?
1. 8. *ἴαν* for *μία*.
1. 9. The scene is in that part of Elis which belonged to the Epeans, of whom Augeas was king. The Elissus was a tributary of the Alpheus.
- There is, however, something wrong in the reading of this line, for *ἀμφ'* has no possible sense. It has been suggested to read *Ελισσύντος* instead of *ἀμφ' Ἐλισσύντος*.
1. 10. All rivers were *ἱεροί*; but the Alpheus was especially *θεῖος*, because he was honoured at Olympia next to the twelve principal gods.
1. 15. *Μηνίου*. This was the stream whose water Hercules conducted through the stable of Augeas to cleanse it.
1. 16. *θαλλέθουσιν*, transitive; so we use the word 'grow.' Cp.  
*οὐ καλὰ δένδρε' ἔβαλλεν χώρος*.  
 Pind. Ol. 3. 23.
1. 20. *πλατάνιστοι ἐπηγεναί*, 'thick-foliaged plane-trees.' On the charm of the shade of this tree, Cp. Virg. G. 4. 146, Hor. Od. 2. 11, 13. Socrates and Phaedrus, in Plato's Phaedrus (229 A), rest beneath a plane-tree. Cp. also Hom. Il. 2. 307  
*καλῇ ὑπὸ πλατανίστῃ ὅθεν βέεν ἀγλαὴν ὕδωρ*.
1. 21. *νομίοιο*. Apollo was so called, according to Callim. Hym. Ap. 46, because of his having tended the herds of Admetus.
1. 22. *ἱερὸν ἀγνόν*. The second epithet has been altered by many. But *ἱερὸν* means 'enclosure.' So Herod. 5. 119 *Διὸς ἱερὸν μέγα τε καὶ ἄγιον ἄλσος πλατανίσταν*, and Eur. Andr. 1066  
*ἀγνοῖς ἐν ἱροῖς Λοξίου*.
1. 23. *εὐθύς*, 'hard by.' So also 'mox' is used in Latin. Cp. Thucyd. 6. 96 *χωρίου ὑπὲρ τῆς πόλεως εὐθύς κειμένου*; id. 7. 22 *εὐθύς πρὸ τοῦ στόματος τοῦ μεγάλου λιμένος ἐναυμάχησαν*; id. 8. 90 *παρ' αὐτὴν εὐθύς ὁ ἔσπλους ἐστίν*.
1. 25. *ῥυόμεθ'*. Observe the first syllable long, as in 7. 56, and Hom. Il. 15. 257.  
*τριπόλοισ*. Cp. Virg. G. 2. 399.

l. 27. οὔρους μὴν ἴσασι. There seems to be something wrong with these words. There is a weakness about the sentence, 'However (i.e. though the territory is extensive) the diggers know the boundaries.' The mention of ληνοῦς in the next line suggests a reading ὄρχους for οὔρους. Then ἴσασι must also be altered. Ahrens reads ἴσχουσι.

l. 28. ὥριον. Cp. 7. 85. 'The summer's prime.'

l. 31. ἔσχατιάς. Cp. 13. 25.

l. 32. ἔς. The antecedent is ἀλωαί.

l. 33. ἡ δίκη, 'as the wont is.'

l. 37. οἱ οἱ. See on l. 2. σάφα εἰδώς; see on 22. 42.

l. 39. αὐτόν, 'yourself,' i.e. I should say neither your parents nor yourself are ignoble. Cp. Hom. Hym. Cer. 213

χαῖρε γύναι, ἐπεὶ οὐ σε κακῶν ἀπ' ἑόλπα τοκήων  
ἔμμεναι ἀλλ' ἀγαθῶν ἐπὶ τοι πρέπει ὀμμασιν αἰδώς

and Id. Od. 4. 62

οὐ γὰρ σφῶν γε γένος ἀπόλωλε τοκήων.

l. 40. Understand τοιοῦτον εἶδος ἔχοντα before οἶον.

l. 44. καί, 'in fact.'

l. 45. κατὰ ἄστυ and παρὰ οἶσι. Again imitated from Homer.

l. 46. διὰ τε κρίνουσι θέμιστας, 'and they (i.e. the assembled council) are deciding suits by the application of the law.' See Paley's note on Hes. Theog. 85 διακρίνοντα θέμιστας, who calls it 'a mixed expression between διακρίνειν δίκας and νέμειν θέμιστας. These θέμιστες refer to men's rights which may have become a subject of dispute, and require the decision of some authorized judge.' Hence θεμιστοῦχοι βασιλῆες Ap. Rhod. 4. 347. Cp. Hom. Il. 16. 387

σκολιὰς κρίνωσι θέμιστας.

l. 47. φράσον, 'point out to me.'

l. 48. αἰσυνμήτης, 'overseer' or 'bailiff.'

l. 50. 'For divine ordinance has made different men have different needs,' so that they may mutually assist one another. Hercules wants some one to guide him to Augeas, and Augeas wants some one to clean out his stable.

θέεος. Cp. ἔμδον ἄχος 3. 12, where a short syllable is similarly lengthened in the arsis of the 4th foot: and Hom. Il. 1. 51

βέλος ἔχεπευκὲς ἐφείεις.

Id. 8. 248

τέκος ἐλάφοιο ταχείης.

Id. Od. 10. 172

νεός, ἀνέγειρα δ' ἐταίρους.

l. 54. According to Pausanias, he was son of Eleus, and called, by those who wished to exaggerate his nobility, son of Helios.

l. 55. σφωντέρφ; used for possessive of the third person, as σφέτερος in 22. 209.

l. 56. χθιζός. Cp. Hom. Il. i. 423  
χθιζός ἐβη μετὰ δαῖτα.

Id. Od. 6. 170

χθιζός ἐεικόςτφ φύγον ἡματι οἶνοπα πόντον.

So also προδείελος l. 223; δωδεκαταῖος 2. 4; ἐνδεκαταῖος 10. 12; δειελινοί 13. 33, &c.

l. 59. αὐτοῖς κηδομένοισι, 'when they look after it themselves;' not exactly a dative absolute, because of its attraction to βασιλεύειν. Cp. Aesch. Pers. 165

ὄμμα γὰρ δόμων νομίζω δεσπότην παρουσίαν.

l. 61. ἵνα κεν τέτμοιμεν, 'where we shall probably find.'

l. 65. 'But in hesitation he kept on repressing the word which was issuing to his lip,' i.e. for fear of giving offence. A true touch of nature, most elegantly expressed.

l. 67. σπερχομένου. Genitive absolute, not affected by the dative οἱ.

l. 69. ἀμφότερον, 'in two ways, namely,' &c. Prose writers use in this sense the plural, e.g. Plat. Gorg. 542 εἰ τινος μέγα ἦν τὸ σῶμα φύσει ἢ τροφῇ ἢ ἀμφοτέρω (not ἀμφοτέροις).

l. 72. ἀχρεῖον κλάζον τε, 'barked without meaning anything.' Cp. Hom. Od. 16. 4

Τηλεμάχου δὲ περισσαινὸν κύνας ὑλακόμαροι  
οὐδ' ὕλαον προσίοντα.

l. 73. ὄγε here and in l. 77 refers to Hercules' companion.

δοσόν, 'only just.' Cp. i. 45. The action of pretending to pick up and throw a stone to drive away an objectionable dog is familiar to us.

l. 79. ἐπιμηθέες, 'slow of apprehension.' He rather depreciates the dogs out of politeness to Hercules, as the following lines shew, 'if it could tell friends from foes at a distance, it would be invaluable.'

l. 81. Cp. Plat. Rep. 376 A, καὶ τοῦτο ἐν τοῖς κυσὶ κατόψει δ. καὶ ἄξιον θαυμάσαι τοῦ θηρίου· ὅτι δὴν ἀν ἰδῇ ἀγνώτα χαλεπαίνει.

l. 83. ἀρρηνές, 'fierce.' A rare word, if not ἀπαξ λεγόμενον.

l. 85. Between this and the preceding line some must have been lost, containing an account of the meeting with Augeas.

l. 86. The sun is said to bring on the evening, because his absence makes way for it, just as the winds are said to lull the stormy sea, by ceasing to blow. Cp. Hor. Od. i. 3, 16.

l. 87. τε σηκούς τε. Cp. l. 12 for lengthening of ε.

l. 89. Here follows a beautiful and well-worked-out simile: the endless number of clouds coming up from the horizon, borne along and huddled together by the wind, and their spreading over the sky as they

advance, are well-selected points of comparison with the progress of the cattle returning from pasture, as the thin line in the distance expands and fills the plain.

l. 91. *Θρηκός*. Cp. *Hor. Epod.* 13. 2.

l. 93. *μετὰ προτέροισι*, 'in the first rank.'

l. 98. *στείνοντο μυκηθμῷ*, 'were crowded with lowing kine.' Cp. 16. 93.

l. 100. *ἔκηλος*, 'idle.' Used of a fallow field, *Hom. Hym. Cer.* 451

*φερέσβιον οἶθαρ ἀρούρης*

*τὸ πρῖν, δῖτ' ἀρ' τότε γ' οὔτι φερέσβιον ἀλλὰ ἔκηλον*  
*εἰσθήκει.*

l. 101. *κεκρημένος ἔργου*, 'wanting a job.'

l. 103. *ἰγγύς* is useless, and looks like a gloss to the preceding word. Nothing better, however, has been offered.

l. 105. *γάλακτος*: genitive after *πινόμεναι*. So l. 224, and *ὄφρα πῶς οἶνοιο* *Hom. Od.* 22. 11.

l. 106. *τρέφε*. This word represents the process of compressing the milk into cheese. See *II.* 66, and *Hom. Od.* 9. 246

*ἤμισυ μὲν θρέψας λευκοῦ γάλακτος.*

Hence the term *τυροῦ τροφαλῆς*.

l. 110. *βαρύφρονος*, 'seriously-thinking' of the labour he had in prospect.

l. 113. *ἀρηρότα*, 'well-balanced.'

l. 114. *ἔθνος*. So also *μελισσάων* (*Hom. II.* 2. 87), *ὀρνίθων* (*ibid.* 459), *μυιάων* (*ibid.* 469), *ἔθνεα*.

l. 115. *ἐώλπει*, 'would expect,' see *Hom.* quoted on l. 39.

l. 121. *τις νοῦσος* . . . *αἷ τ'*, 'any of those diseases which.' See similar construction in *Hom. Hym. Ven.* 285

*νύμφης καλυκάπιδος ἔκγονον εἶναι*

*αἱ τότε ναιετάουσιν ὅρος καταειμένον ἕλη,*

and *Eur. Or.* 920

*αὐτουργός. οἵπερ καὶ μόνοι σώζουσι γῆν.*

*Id. Hel.* 448

*Ἑλλην πεφυκῶς οἷσιν οὐκ ἐπιστροφαί.*

l. 127. *κνήμαργοί θ'* *ἑλικές τε*, 'white-legged and black.' The description of the others as *φοίνικες* and *ἀργησταί* shows that the epithets in this line refer to colour; and *Schol. on Hom. II.* 12. 293 explains *ἑλιξ* = *μέλας*.

l. 129. The number twelve here is supposed to have reference to that of the months.

l. 132. *ἀπιμαγέλαι*. Cp. 9. 5.

l. 134. *λασίοιο*. Cp. 26. 3.

l. 137. *λεύσσαντε*. There is no occasion to alter this to *λεύσόν τε*. This use of dual for plural is common in the Alexandrian poets, and not unfrequent in Homer. If an emendation is thought necessary, *λεύσσαντι* would perhaps answer the purpose.

l. 143. *εὐσκόπων*, 'cautiously-watching.'

l. 148. *ὤμῳ*, 'with his shoulder.'

*περὶ νεῦρα τανυσθεῖς*, 'folded round the sinews.'

l. 149. *μυῶν* refers to Hercules, not to the bull, as some explain it. The muscle stood out on his shoulder as he pushed the bull backward. Cp. 22. 48.

l. 153. Between this and the preceding line there is probably another gap, in which was related the parting of Hercules from Augeas and the object for which he and Phyleus proceeded towards the city.

l. 155. 'Where they first set foot on the public road.' They had been hitherto walking singly along the narrow path which is described in the three following lines, so that they could not converse comfortably. The answer to *δοῖ* is *τῇ μὲν ᾧρα* in l. 159.

l. 158. *χλωρὰ θεούση*. So Meineke for *χλωρῇ ἐούσα*. *χλωρά* is used adverbially, 'skirting with a row of green.' Similarly Hes. Scut. 146 *δδόντων λευκὰ θεόντων*, 'a row of white teeth.'

l. 163. *ὥσεί περ*. It is very difficult to make sense of these words; for if they are taken with *βάλλομαι*, another verb is wanting; and they will scarcely bear any adverbial sense expressive of uncertainty. Might not the real reading be *ὥς εἶπεν* or *ὥς εἶδον*? The word *ᾧρα* is evidently in contrast to *πάλαι πᾶγχυ*; so the sense would be, 'Some time ago I heard a tale, and am only just now calling it to mind,' [how the stranger told it] or [since I saw you].

*σφετέρῃσιν* is here a possessive of the first person singular. See on 22. 67.

l. 164. *ὥς μέσος ἀκμῆς*, 'in the middle of his prime.' Cp. for the genitive, Plat. Epin. 987 D, *μέσος χειμῶνων τε καὶ τῆς θερινῆς φύσεως*.

l. 169. *Διὸς Νεμεοῖο*. Cp. Pind. Nem. 2. 4 *Νεμεαίου ἐν πολυμνήτῳ Διὸς ἄλσει*.

The lair of this lion was still shewn in Pausanias' time (A.D. 175) in the mountains about two miles from Nemea. See Paus. 2. 15, 2.

l. 171. *αὐτόθεν*, 'straight' or 'immediately' from Argos. Cp. Thuc. 5. 83 *ἐκ τοῦ Ἀργεὺς αὐτόθεν*; and Herod. 8. 64 *αὐτόθεν ἐκ Σαλαμῖνος*; also Hom. Od. 13. 56

*αὐτόθεν ἐξ ἐδρέων*.

*νέμων* agrees with *Ἀργείων τις*, l. 167.

l. 173. *ἐκ Περσῆος*. See 24. 72.

l. 174. *ἐλπομαι*. See on l. 115. *Αἰγιαλῶν*, 'Argives.'

1. 180. οὕς Ἑλίκηθεν. Observe that the preposition is redundant, as the word has the termination *θεν*.

φράζομαι, 'I recognise.' Cp. 2. 69, etc.

1. 183. Ἀπίδα, 'the Peloponnese,' called so also in Ap. Rhod. Ἀπίδα καὶ πέλαγος Μινώϊον, 'the Peloponnese and the Cretan Sea.'

The more usual form is Ἀπία γαῖα as in Aesch. Ag. 256, and Supp. 256 foll., where the name is derived from Apis, son of Apollo (or, according to Pausanias, of Telchin), who introduced the art of medicine.

1. 185. ἔρνος, 'stock' or 'offspring.' Cp. 7. 44, Virg. G. 2. 151, Lucr.

3. 741 'triste leonum Seminium.' Aesch. Eum. 636

οἶον ἔρνος οὔτις ἄν τέκοι θεός.

The word in the text has been needlessly altered into ἔθνος.

1. 188. 'Entertaining the company with an idle tongue.' Cp. Theognis. 1000 (Bergk. Anth. L.)

παντοίων ἀγαθῶν γαστρὶ χαριζόμενος

and Hes. Op. Di.

μηδὲ ψεύδεσθαι γλώσσης χάριν,

'for the sake of talking, do not tell a gratuitous lie.'

1. 192. δμαρτήσας, 'coming up alongside of him.'

1. 194. κατὰ στάθμην, 'correctly.'

1. 199. οἶον, 'only.'

1. 200. ἱρῶν μηνίσαντα. These words occur together at the beginning of a line in Homer (Il. 5. 177). The anger of the gods was usually assigned to some such cause. Cp. also Il. 1. 65

εἴτ' ἄρ' ὅγ' εὐχολῆς ἐπιμέμφεται εἴθ' ἐκατόμβῃ.

φορωνεῖδῃσιν. Others read φορανήεσσιν. The word means 'the descendants of Phoroneus,' or rather is supposed to mean that, because most probably the names of Phoroneus and Aegialeus were invented subsequently to account for the patronymic forms of the names of the Argives Φορωνεῖδαι and Αἰγιαλεῖν.

1. 201. πισήτας, 'the lowlanders.' So the metaphor of the river is well preserved.

1. 202. Βεμβιναίους. The village Bembina is mentioned by Strabo, 8. 6, among the places in this district, ἐνταῦθα δὲ καὶ ἡ Νέμεα μέταξυ Κλεανῶν καὶ Φλιούντος, καὶ τὸ ἄλσος ἐν ᾧ τὰ Νέμεα συντελεῖν ἔθος τοῖς Ἀργείοις, καὶ τὰ περὶ τὸν Νεμεαῖον λέοντα μυθεύομενα καὶ ἡ Βέμβινα κόμη.

1. 206. ὑγρόν, 'flexible.' See on 1. 55.

1. 208. κοτίνιοι. Cp. Ap. Rhod. 2. 34 καλαύροπά τε τρηχεῖαν κάβαλε τὴν φορέεσκεν ὀρειτρεφέος κοτίνιοι; and Ov. Met. 2. 681 'baculus silvestris olivæ.'

l. 209. *ἔμμητρον*, derived from *μητρά*, 'pith:' 'with the pith still in it,' i.e. freshly cut from the growing tree.

*ζαθέφ*. Cp. Hes. Theog. 2

*Ἑλικῶνος ὄρος μέγα τε ζάθειόν τε.*

The open vowel before a quadrisyllable ending a line is common in Theocritus. Cp. 10. 28; 15. 102 and 123; 16. 31 and 41, etc.

Imitated by Virgil, E. 2. 24.

l. 212. The action of stringing the bow is described in this line. The *κορώνη* appears to have been a kind of hook near each extremity of the bow, which held the string, when taut, from flying off. In stringing the bow then, the string would be *brought* *up* to these hooks at both ends. Hence the use of *ἐπέλασσα*.

l. 220. *χλωρόν δέος*, 'a pale fear,' because it makes the face pale. Cp. Hom. Od. 11. 633

*ἐμὲ δὲ χλωρόν δέος ηῖρει.*

l. 224. *κραιῶν*. For the genitive cp. l. 105. With this description of the lion, cp. Hom. Od. 22. 402

*αἵματι καὶ λύθρῳ πεπλαγμένον ὥστε λέοντα*

*ὃς ῥά τε βεβρωκὼς βοῶς ἔρχεται ἀγραύλοιο.*

l. 226. *περιλιχμάτο*. Cp. 24. 20.

l. 228. *δεδεγμένος*, 'on the look-out for him.' So Hom. Il. 9. 191

*δέγμενος Αἰακίδην ὅπότε λήγειεν αἰεῖδαν.*

l. 230. *δλισθεν* indicates the noiseless skimming flight of the arrow. Paley understands it as 'glanced aside, not penetrating the flesh,' which seems a very awkward construction.

l. 232. *δαφονόν*, 'tawny,' not 'blood-stained.' Cp. Hom. Il. 10. 23

*δαφονὸν δέρμα λέοντος,*

and Id. 2. 38

*δράκων ἐπὶ νῶτα δαφονός.*

l. 234. *λαμυροῦς*. The same meaning as *ἀναιδέας* 24. 24. Cp. Anth. Pal. 5. 180, where

*λαμυροῖς ὄμμασι πικρὰ γελᾷ*

is said of Eros.

l. 240. *ἀσώμενος*. This answers exactly to our familiar use of the word 'disgusted.' Cp. Theogn. 657 (Bergk. A. L.)

*μηδὲν ἄγαν χαλεποῖσιν ἀσὼ φρένα,*

and Alc. Scol. 35 (ibid.)

*προκόφομεν γὰρ οὐδὲν ἀσάμενοι.*

l. 242. *περ'* is a far better reading than *παρ'*, which is commoner, if we can be satisfied about the elision of the *ι*. In support of this are adduced the words *περίαχε* and *περοίχεται* from Hesiod. Pindar cuts it off in Pyth. 4. 265

*διδοὶ ψᾶφον περ' αὐτᾶς.*

With the description cp. Catul. 63. 81 (Atys)

'Age caede terga cauda, tua verbera patere,'

and Hom. II. 20. 170

οὐρῇ δὲ πλευράς τε καὶ ἰσχία ἀμφοτέρωθεν  
μαστίεται, ἐξ ὧ αὐτὸν ἐποτρύνει μαχέσασθαι.

There is something very grand in the idea of a lion lashing itself to fury with the blows of its own tail.

l. 243. αὐχὴν. Cp. Job 39. 19.

l. 246. εἰληθέντος, 'as he gathered himself up' for a spring.

l. 247. Cp. Hom. II. 4. 485, of the poplar,

τὴν μὲν θ' ἄρματοπῆγος ἀνὴρ αἰθάνι σιδήρεω  
ἐξέταμ' ὄφρα ἴτυν κάμῃη περικαλλεῖ δίφρω.

and ibid. 21. 37

ὁ δ' ἐρινεὸν ὀξεί χάλκῳ  
τάμνει, νέους ὀρηκαε, ἔν' ἄρματος ἀντιγείειν.

l. 252. ἀθροος. Cp. 13. 51, Ap. Rhod. 1. 1428

ὁ δ' ἀθροος αὐθι πεσὼν ἐνερείσατο γαίῃ.

l. 254. Cp. Hom. Od. 13. 224

δίπτυχον ἀμφ' ὁμοισιν ἔχων εὐεργέα λώπην

and Ap. Rhod. 2. 32

δίπτυχα λώπην.

l. 255. κόρσης, 'my head.'

l. 260. Cp. 22. 98.

l. 262. Cp. 22. 129.

l. 263. ὑπότροπον. Cp. Ap. Rhod. 1. 838

εἰμι δ' ὑπότροπος αὐθις ἀνὰ πτόλιν,

and ibid. 4. 439

ὑπότροπος αὐθις ὀπίσσω

βαίη ἐς Αἰθήταο δόμον.

l. 268. 'And I stood upon his hind feet and firmly pressed them to the ground with my heels.'

l. 269. The usual reading in this line is *πλευροῖσι τε μῆρ' ἐφύλασσον*; but the explanation is unintelligible. The text is Briggs' emendation, adopted by Meineke, and makes very good sense:—'Hercules, with his feet on the lion's hind paws, strides across its loins and holds them firmly between his thighs.' A similar position is described by Philostratus (Sen. Im. 1. 6), *ὁ μὲν ἤρηκε τὸν ἀντίπαλον, περιπτὰς αὐτὸν κατὰ τῶν νώτων, καὶ ἐς πνίγμα ἀπολαμβάνει, καὶ καταδύει τοῖς σκέλεσι*.

l. 270. βραχίονας, 'the lion's fore-legs.'

l. 271. πελώριον. There is a doubt between this, and *πελώριος* as epithet of *ἄδης*: but there is, I think, only one instance quoted of the word so applied. The shades of beasts were supposed to be found in



Hades. See Virg. Aen. 6. 285. In Hom. Od. 11. 573, Orion is represented hunting over again the beasts he has slain.

l. 275. ἔλλη. This can scarcely be right. There are several proposed emendations, of which Wordsworth's οὐδὲ μὲν ἄλλη, 'nor in any other way,' is the best, but not satisfactory.

l. 277. αὐτοῖς, i.e. 'with its own claws.'

## IDYLL XXVI.

This relates the murder of Pentheus, king of Thebes, by his mother Agave, and her sisters Ino and Autonoe; who had caught him watching their celebration of the orgies of Bacchus. The story is related by many other poets, among whom the best known are Euripides (whose account in the 'Bacchae' Theocritus seems to have read), and Ovid. Met. 3. 701 foll.

The poem is an inferior composition, and contains a pun in l. 26, previously however made by Euripides, Bacch. 367.

l. 1. These three were daughters of Cadmus.

μαλοπάρρος, 'rosy-cheeked.'

l. 2. ὄρος. According to Eur. Bacch. 1045, and Ov. Met. 3. 702, this was Mount Cithaeron; according to others, Parnassus.

τρεῖς. See Eur. B. 680

ὄρω δὲ θιάσους τρεῖς γυναικείων χορῶν,  
ὣν ἤρχ' ἐνὸς μὲν Αὐτονόῃ, τοῦ δευτέρου  
μήτηρ Ἀγαυή σή, τρίτου δ' Ἰνώ χοροῦ.

l. 4. τὸν ὑπὲρ γᾶς. To distinguish it from that which covered the ἀσφόδελον λειμῶνα in Hades (?). Or perhaps a species which grows close upon the surface of the ground.

l. 5. καθαρῶ. Cp. Ov. Met. 3. 709

'Purus ab arboribus spectabilis undique campus,'

and Virg. Aen. 12. 770

'Puro ut possint concurrere campo.'

l. 7. ποπανεύματα. Wordsworth's emendation for πεποναμένα. These were a kind of cake; cp. Aristoph. Thesm. 283

ὦ Θράττα τὴν κίστην κάθελε κατ' ἕλε  
πόπανον ὅπως λαβοῦσα θύσω ταῖν θεαῖν.

and Ov. Fast. 3. 733

'Liba Deo fiunt, sucis quia dulcibus ille

Gaudet, et a Baccho mella reperta ferunt.'

1. 8. νεοδρέπων, 'covered with newly-plucked boughs.'

1. 10. πέτρας. According to Euripides, a mysterious stranger, Bacchus in disguise, bent one of the upper branches of a pine-tree down to the ground, fixed Pentheus upon it, and then let it go back to its original position; and then disappeared, while at the same time a voice was heard urging his votaries to the slaughter of his foe; after many attempts they finally with united strength tear up the tree by the roots.

1. 12. In Ovid his mother sees him first.

1. 14. Cp. Catul. 64. 260

'Orgia quae frustra cupiunt audire profani.'

Autonoë upset the preparations to prevent Pentheus seeing them.

1. 17. ἰγνίαν ἐρύσασαι. A good emendation by Briggs of the original ἰγνύ' ἀνειρύσασαι.

11. 18, 19. Two excessively silly lines: one cannot but hope Theocritus did not write them.

1. 20. Cp. Hor. Sat. 2. 3. 303, Eur. Bacc. 1114

πρώτη δὲ μήτηρ ἤρξεν ἱερὰ φόνου.

1. 21. Cp. Eur. Med. 191

τοκάδος λεαίνης δέργμα.

1. 22. Ἰνώ. In Eur. Bacc. 1121, Agave tears off one arm and Ino the other. Ovid thus describes it,

'Illa (i.e. Autonoe) quid Actaeon, nescit; dextramque precanti

Abstulit: Inoo lacerata est altera raptu.'

1. 26. πένθημα—Πενθήα. Cp. Eur. Bacc. 367

Πενθεὺς δ' ὅπως μὴ πένθος εἰσοίσει δόμοις.

There are several instances of these serious puns in the Greek Tragedians: they are not wantonly made, but indicate a certain superstition about names. There is a well-known instance in Soph. Aj. 430

αἰαῖ· τίς ἂν ποθ' ᾤδ' ἐπάνυμον

τούμὸν ξυνοίσειν ὄνομα (Αἴας) τοῖς ἐμοῖς κακοῖς;

So of Helen, Aeschylus says that she is justly named, for she is

ἐλέανς, ἑλανδρος, ἐλέπτολις, Ag. 670.

Sophocles puns on Polynices (Antig. 110)

Πολυνείκους ἀρθεῖς νευκῶν ἐξ ἀμφιλόγαν.

So does Eurip. Phoen. 645

ἀληθῶς δ' ὄνομα Πολυνείκην πατήρ

ἔθετό σοι θεῖα προνοία νευκῶν ἐπάνυμον.

Aeschylus, too, on the names of Apollo;

ἀγυιάτ' Ἀπόλλων ἐμός,

ἀπώλεσας γὰρ οὐ μόλις τὸ δεύτερον Ag. 1081;

and again, *ibid.* 1087

ἀγυιάτ' Ἀπόλλων ἐμός,

ἃ ποῖ ποτ' ἤγαγες με;

Nor has the name Odysseus escaped, e.g. Soph. Frag. 877

ὀρθῶς δ' Ὀδυσσεὺς εἰμ' ἐπάννυμος κακοῖς,

πολλοὶ γὰρ ὠδύσαντο δυσμενεῖς ἐμοί

and Hom. Od. i. 60

οὐ νύ τ' Ὀδυσσεὺς

Ἀργείων παρὰ νηυσὶ χαρίζετο ἱερὰ βέζων

Τροίῃ ἐν εὐρείῃ; τί νύ οἱ τόσον ὠδύσαο, Ζεῦ;

What would they have said to a Dr. Coffin?

ll. 27 foll. The next three lines have given a great deal of trouble. The sense of the first two seems pretty plain: '[It is indeed a fearful story, but] οὐκ ἀλέγω, I think nothing of it (i.e. I do not look upon it as cruelty on the part of the gods); and let no one else think to be at enmity with Dionysus, not even if he have suffered a worse fate than this.' But the third line is certainly quite unintelligible, with the context. It is so perfect, and intelligible by itself, that any labour bestowed on attempts at emendation or rather alteration of it, cannot but be thrown away.

l. 29. 'And be nine years old, or entering upon his tenth.' The word *ἔτους* is understood with *δεκάτω* from *ἐνναέτης*. Cp. 15. 129.

l. 30. Cp. Callim. Hym. Del.

εὐαγέων δὲ καὶ εὐαγέεσσι μέλοιμι.

l. 31. *αἰετός*, 'omen' or 'rule of life'; i.e. the wish expressed in the preceding line. Cp. Hom. Il. 12. 243

εἰς οἶανδς ἀριστος, ἀμύνεσθαι περὶ πάτρης.

l. 34. *ἐπιγονίδα*. Bacchus, according to Mythology, was sewn up in Jupiter's thigh, to conceal him from the wrath of Juno. Cp. Eur. Bacc. 286

ὡς ἐνεργάφη Διὶς μηρῷ.

*κάθητο*, then, will mean 'put out of harm's way.'

## IDYLL XXVIII.

This charming and elegant poem is addressed to an ivory distaff which Theocritus is about to take as a present to Theagenis, the wife of his friend the poet-physician Nicias, to whom Idylls XI and XIII are addressed. The poet takes the opportunity of extolling the domestic virtues of the good housewife for whom his present is intended.

The metre is choriambic, the same as the line of Alcaeus,  
 μηδὲν | ἄλλο φυτεύ | σθ' πρότερον | δένδριον ἄμ | πέλω  
 from which Horace (Od. i. 18) took his

'Nullam | Vare, sacra | vite prius | severis ar | borem.'

The dialect is Aeolic, as being particularly well adapted for the lyrical metre employed. See Appendix, p. 230.

1. 1. φιλέριθ', 'friend of the worker in wool.' The word *ἐρίθος* has not really any connexion with *ἔριον*, *wool*, though it is often used as if it had, e.g. here and 15. 80. Paley says that its derivation is from the root *εἰρ*, which we see in the word '*ser-vus*.'

1. 2. νόος, κ.τ.λ., 'who have a mind apt for housewifery.' This reading is Briggs' emendation of the old *πόνος οἰκαφελέσσιν σὺς ἐπάβολος*.

1. 3. θάρσεισ'. The Aeolic form of the present participle, as if from *θάροσημι*. So *ματείσαι*, Sapp. 54 (Bergk. Anth. L.).

*ὕμάρτη*, for *δμάρτει*; like *ὕμοις* for *δομοῖς*, Aeolic forms.

*Νεῖλεω πόλιν*; Miletus, founded by Neleus. Cp. Callim. Hym. Di.

225

χαῖρε Χιτώνη

Μιλῆτῳ ἐπίδημε· σὲ γὰρ ποιήσατο Νηλεὺς  
 ἡγεμόνην ὅτε νηυσὶν ἀνήγετο Κεκροπιῆθεν.

1. 4. ὑπ' ἀπαλῶ. The usual resolution of the MS. reading *ὑπαπάλω*, so as to mean 'under (i.e. either roofed with, or concealed among) the tender reed.' A temple of Venus called *ἡ ἐν καλάμοις* at Samos, is mentioned by Athenaeus, 12. 572. Hermann reads *ὑπ' ἀμπαλῶ* for *ἀμφιάλου*. Possibly the name of a hill is concealed in the word *ἀπαλῶ*: and Strabo (14. p. 637) speaks of a promontory of Samos called *Ἀμπελος*, and says that the whole of the hilly district of the island was

called by that name; which may have extended to the neighbouring coast. This may be a solution of the difficulty.

l. 6. *κάντιφιλήσμαι*: passive: 'and may receive tokens of his affection in return.'

l. 7. *Χαρίτων φύτον*. Cp. l. 11. 6. Nicias was a poet also. See, too, l. 44 for the word *φύτον*.

l. 9. *Νικιάας*. See on l. 15. 110.

l. 10. *πέπλοις*. The Aeolic form of the accusative case plural. So are *πόκοις* l. 12: *δόμοις* l. 16: *νόσοις* l. 20.

l. 11. *ὑδάτινα* is interpreted either of colour, 'sea-blue' or 'sea-green,' (like 'thalassina vestis' in Lucr. 4. 1127); or of texture, 'fine,' 'transparent,' like the 'Coae vestes.' It is more probable here that the texture should be the subject of praise than the colour.

*βράκη* were long robes, reaching to the ground; as may be gathered from Sapp. 70 (Bergk. A. L.)

*οὐκ ἐπισταμένα τὰ βράκε' ἔλκειν ἐπὶ τῶν σφυρῶν.*  
The β before ρ at the beginning of a word is characteristic of the Aeolic dialect. So *βρόδον* for *ρόδον*.

l. 12. Paley suggests that the mention of '*the spring shearing-time*' by Aristoph. Av. 714, shews that there is nothing extraordinary in sheep being shorn twice a year, because it was the regular thing; and therefore that *τρίς* would be preferable to *δίσ*.

l. 13. *πέξαιντ'*, conditional without *άν*, 'would get themselves shorn.' *ἔννεκ'*, 'if it depended on Theagenis,' i.e. if the general demand were as large as hers. Cp. the inscription on Myron's cow, in Anth. Pal. 9. 729

*εἵνεκα γὰρ τέχνης σείο, Μύρων, ἀρόσω.*

l. 15. *ἐβολλόμαν*. Aeolic for *ἐβουλόμην*.

l. 16. *ἔσσαν*, for *οὔσαν*. So also in Sappho.

l. 17. *πάτρις*; Syracuse, founded by Archias of Corinth, 375 B.C. Cp. l. 5. 91.

l. 24. *τῷπος ἰδών*. So Ahrens has corrected the old readings, *ἐρείτω ποτιδών*, and *ἐρεῖ τῷ ποτιδών*, etc.

l. 25. *τίματα*. Restored from the MSS. by Ahrens and Meineke, in place of the usual *τιμᾶντα*.

## BERENICE.

## A FRAGMENT.

This Fragment, the only one authoritatively ascribed to Theocritus, is preserved by Athenaeus, 7. p. 284 a; where it is thus introduced:—  
 Θεόκριτος δὲ ὁ Συρακόσιος ἐν τῇ ἐπιγραφομένῃ Βερενίκη τὸν λεῦκον ὀνομαζόμενον ἰχθὺν ἱερὸν καλεῖ, διὰ τούτων,

‘καὶ τις ἀνὴρ, κ.τ.λ.’

It is part of a poem in praise of Berenice, about whom see 15. 106, and 17. 34 foll.

1. 1. καὶ τις. The answer to the ‘if’ is in line 5.

1. 2. Cp. Mosch. 5. 9

ἡ κακὸν ὃ γριπεὺς ζῶει βίον φ’ δόμος ἂ νῦν  
 καὶ πόνος ἐστὶ θάλασσα, καὶ ἰχθυὲς ἂ πλάνος ἄγρα.

1. 3. ἀκρόνυχος, ‘at the commencement of night.’ Hence the astronomical term ‘acronychal’ for the rising or setting of stars at sunset.

ταύτῃ Θεῶ, i. e. Berenice.

1. 4. φιερώτατος. Cp. 11. 21. ‘The most brilliant.’ That is why he is called λεῦκος.

1. 5. καί, ‘then,’ i. e. if he so prays for good luck from Berenice, and offers her this wonderful fish.

## EPIGRAMS.

## I. On a votive offering to Apollo and the Muses.

Ascribed to Theocritus, Anth. Pal. 6. 336.

1. 2. ἔρπυλλος, Lat. ‘serpyllum.’ See Virg. E. 2. 11, G. 4. 31.

κείται, ‘are offered:’ κείμαι is used as the passive of τίθημι in every sense of that word.

1. 3. μελαμφύλλω. So also μέλας κίσσος 11. 46, of the sombre dark green of the ivy.

1. 4. ‘Since the Delphian rock produced this in your honour.’ Cp. Eur. And. 999

Δελφὶς εἴσεται πέτρα.

1. 5. Cp. Virg. E. 1. 8. μάχλος, 'wanton.' So Meineke: others have μαλός, 'white;' μάλος, 'leader of the flock (?)'; and μαλλός, 'shaggy.'

1. 6. τερμίνθου. The terebinth or turpentine-tree (*Pistachia Terebinthus*), is often mentioned in the Bible, under the names of oak or terebinth; e.g. Gen. 35. 4. It is not an evergreen; has small lancet-shaped leaves, and after flowering bears oval berries in clusters. A very pure turpentine exudes from incisions in the bark.

## II. On some offerings to Pan.

Called ἀδέσποτον in Anth. Pal. 6. 177.

1. 2. ἀνθετο. The aorist is used, as if the inscription were speaking to the reader, 'Daphnis offered,' &c.

1. 3. The articles which he offers are in token of his renunciation of music, shepherding, hunting, and courting, respectively.

1. 4. ἐμαλοφόρει, 'he used to carry apples.' See on 2. 120; 3. 10; II. 10.

## III. Inscription on a statue representing a shepherd sleeping in a cave.

Ascribed to Theocritus, Anth. Pal. 9. 338.

1. 1. κεκμακώς. Cp. I. 17.

1. 3. κροκόντα. See I. 31.

1. 6. καταρχόμενον, 'which is beginning [to seize you].' This makes better sense than any of the other readings, such as καταγρόμενον—κατεγρόμενον—καταγόμενον—κατανόμενον, &c.

## IV. Description of the position of a statue of Priapus in a lovely spot.

Ascribed to Theocritus, Anth. Pal. 9. 437.

1. 1. λαύραν, 'avenue' or 'alley.' Pindar (Pyth. 8. 86), describes the return of beaten wrestlers homeward, κατὰ λαυράς, 'sneaking along the by ways.'

1. 2. σύκινον. Cp. Hor. Sat. 1. 8, 1.

ξόανον, 'a rude shapeless image,' such as were carved by the shepherds. Cp. Anth. Pal. 9. 326

Νύμφων ποιμενικά ξόανα.

l. 3. *τρισκελές*, 'very hard and dry,' the same as *περισκελές*. Similarly compounded are *τρισάωρος*—*τρισάβλιος*—*τρισμάκαρ*, &c.

*αὐτόφλοιον*. Cp. 25. 208, and Anth. Pal. 6. 99

*κόπας ἐκ φηγοῦ σὲ τὸν αὐτόφλοιον ἔθηκε*

*Πᾶνα Φιλοξενίδης.*

l. 5. *ἔρκος δέ σφ' ἱερὸν*. So Meineke. Wordsworth reads *σᾶκος* (or *κᾶπος*) *δέ σφ' ἱερὸς*. Other readings are *ἔρκος δ' εὐθ' ἱερὸν*—*ἔρκος δὲ σκιερὸν*, &c.

l. 11. *ξοῦθαι*. See on 7. 142.

l. 14. *ἀποστέρξαι*. Cp. 14. 50.

l. 15. *ἐπιρρέξιν*, Understand, *Promise*, 'that I will sacrifice.' He wishes either not to love or that his love may be required: in the former case the fulfilment of his wish will be worth a young he-goat; in the latter, a heifer, a full-grown he-goat, and a lamb.

*χίμαρον*. Not elsewhere masculine in Theocritus. Whether masculine or feminine, probably a young goat is always meant by the word.

l. 17. Cp. 7. 15.

l. 18. *σακίταν*. Cp. 1. 10.

#### V. An invitation to join in a pastoral Trio.

Ascribed to Theocritus, Anth. Pal. 9. 433.

l. 1. *λῆς*. Cp. 1. 12.

*διδύμοις*, 'double flute,' called in Latin 'tibiae pares,' or 'tibiae dextra et sinistra,' and also in Greek 'the male and female pipes,' from their different pitch. See Herod. 1. 17, where the same instruments are mentioned in harmony: *ἑστρατεύετο δὲ* (Alyattes the *Lydian*) *ὑπὸ συρίγγων τε καὶ πηκτίδων καὶ αὐλοῦ γυναικείου τε καὶ ἀνδρείου*.

l. 2. *πακτίδ'*, 'a rude kind of stringed instrument.' See Herod. quoted on line 1. Cp. for the harmony of lyre and flutes, Hor. Od. 3. 19, 20; 4. 15, 30, Ep. 9. 5.

l. 3. *θελξέι*. So 'mulcere' in Latin, Hor. Od. 3. 11, 24.

l. 4. *κηροδέτῃ*. Cp. 8. 19. The epithet is applied to the music, not to the instrument.

l. 5. *λασιάυχενος*. This is the original reading in Anth. Pal. There seems scarcely sufficient reason for altering it to *λασίας δρυός*, although the epithet is somewhat strange applied to the bushy entrance of a cavern.

l. 6. This was contrary to their superstition. See on 1. 15 foll. It is possible that this superstition was peculiar to goatherds, who were under Pan's special protection, and had no influence on shepherds and cowherds (?).



## VI. To Thyrsis, on the loss of a young she-goat.

Ascribed to Theocritus, Anth. Pal. 9. 432.

1. 3. *χίμαρος*. See on Epig. 4. 15.

*τὸ καλὸν τέκος*, 'your pretty pet.'

ἐς *Ἀιδαν*. Cp. Catullus 3. 11 foll. of Lesbia's sparrow

'Qui nunc it per iter tenebricosum  
Illuc unde negant redire quenquam;  
At vobis male sit, malae tenebrae  
Orci quae omnia bella devoratis!'

1. 5. *κλαγγεῖντι*, 'howl.'

1. 6. *ὅσπερ οὐδὲ τέφρα*. See Jebb on Soph. Aj. 244, shewing that *δαίμων κοῦδεις ἄνδραν* is not a parallel expression to this, but that in such ellipses the words are connected by *οὔτε* or *οὐδέ*, and not by *καὶ οὐ*. He quotes Pind. Pyth. 3. 54 *ἐργοῖς οὔτε βουλαῖς*, and Lucian. As. c. 22 *χρυσίον οὐδὲ ἀργύριον οὐδὲ ἄλλο οὐδέν*.

Bone and ash, i. e. the remains of bodies after burning, as preserved in the funeral urn. There can be no such treasured memorial of the poor devoured kid.

## VII. On a statue of Aesculapius, the god of healing, made by Eetion for Nicias, Theocritus' physician-friend.

Ascribed to Theocritus, Anth. Pal. 6. 337.

1. 1. *Μίλητον*. Cp. 28. 3. Nicias' abode.

1. 2. Cp. 11. 5 *συννοισόμενος*. Cp. Soph. Phil. 1085

*ἀλλὰ μοι καὶ θνήσκοντι συννοίσει*.

1. 4. *γλύψατ'*, 'ordered to be carved for himself.' Cp. Herod. 1. 31 *ἐποίετο δὲ καὶ λέοντος εἰκόνα*.

*εὐώδους*. Cp. 7. 81 and Anth. Pal. 6. 146 *εὐώδης νηθε*.

1. 5. *Ἡερίωνι*. Of Amphipolis, about 275 B.C., mentioned also by Callimachus.

## VIII. Epitaph on Orthon of Syracuse, who lost his way when tipsy on a stormy night, and perished.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 660, but to Theocritus in Appendix to Anth. Planud. and in all edd. of Theocritus. Compare an epigram of Antipater's, Anth. Pal. 7. 398

*οὐκ ὁτ' εἰ Διόνυσον ὀνόσσομαι ἢ Διὸς δμβρον  
μέμφομ'· ὀλισθηροὶ δ' εἰς πύδας ἀμφότεροι.*

ἀγρόθε γὰρ κατιόντα Πολύζενον ἔκ ποτε δαιτὸς  
 τύμβος ἔχει γλίσχρων ἐξεριπόντα λόφων·  
 κείται δ' Αἰολίδος Σμύρνης ἑκάς· ἀλλὰ τίς ὄρνησ  
 δειμαῖνοι μεθύων ἀτραπὸν ὑετίνην.

1. 3. τοιοῦτον, 'such' as—what? nothing is mentioned. If τοιοῦτον refers to the fate described in line 4, then the conjunction δέ is useless and unintelligible. Again, the word πολλῆς is a difficulty. Can it mean 'great' in the sense of 'illustrious'? Other readings are ἀντὶ δε βάλου—ἀντὶ φίλης δέ—ἀντὶ δὲ πότνας. But unless you suppose something lost after *lois* or after *πότμον*, explaining what the fate was, it is useless to make any emendation of the line which retains δέ. Some word like ποθεινῆς, or τεκούσης, is wanted.

1. 4. ἐφείσσάμενος. Cp. Ap. Rhod. i. 691

δομαι ἤδη

γαῖαν ἐφείσασθαι . . . .

and Pind. Nem. 11. 21 γῆν ἐπιεσσόμενος.

# IX. Epitaph on Cleonicus, shipwrecked on a voyage from Coele-Syria to Thasos.

Ascribed to Automedon, Anth. Pal. 7. 534, but the first two lines are given in Anth. Planud. under the name of Theocritus. Compare a very similar Epigram of Callim. 19 (48)

· Νάξιος οὐκ ἐπὶ γῆς ἔθανεν Λύκος, ἀλλ' ἐνὶ πόντῳ  
 ναῦν ἅμα καὶ ψύχην εἶδεν ἀπολλυμένην,  
 ἔμπορος Αἰγίνῃθεν ὅτ' ἔπλεε. Χῶ μὲν ἐν ὑγρῇ  
 νεκρός· ἐγὼ δ' ἄλλως οὐνομα τύμβος ἔχων  
 κηρύσσῳ πανάληθες ἔπος τόδε· φεῦγε θαλάσση  
 συμμίσγειν ἐρίφῳ, ναύτιλε, δυομένων.

1. 2. A line variously read and variously punctuated. A stop may be put after ναύτιλος instead of after ἴσθ', because ἴσθι is more frequent as the imperative of οἶδα than of εἰμί. Others read ἴσθι· καὶ ὥς—ἴσθι γὰρ ὥς—ἔστι καὶ ὥς, &c.

1. 5. δύσιν. See on 7. 53, Virg. G. i. 221; 4. 235.

## X. Dedication of a statue to the Muses.

Ascribed to Theocritus, Anth. Pal. 6. 338.

1. 3. οὐκ ἐρίπῳς, 'no one will deny that.'
1. 4. He remembers that he owes his fame as a musician to the Muses' inspiration. Cp. Hor. Od. 4. 3, 21 foll.

## XI. Epitaph on Eusthenes, a physiognomist.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 661, but to Theocritus by Anth. Plan.

1. 3. The usual reading is εἶ μιν ἔθαψαν ἑταῖροι. According to the text, which is due to Hermann, a distich is supposed to have been lost, which would explain who those were who 'wrote him down their comrade, though he was a foreigner.'
1. 4. χῳροθετής. Another emendation of Hermann's, the usual reading being χῳρονοθέτης. Being described as σοφιστής and φυσιογῳμῶν, Eusthenes was more likely to be 'a caster of nativities' (ῳροθέτης) than a poet. The verb ῳροθετέω is common enough, though the substantive is not elsewhere used.
1. 6. δοικος. Emendation of Heinsius for δεικος, 'destitute.'

## XII. Dedication of a tripod to Bacchus.

Ascribed to Theocritus; Anth. Pal. 6. 339.

1. 1. χορηγός here means 'leader of the chorus,' like κορυφαῖος. Generally, and especially in Attic writers, the word signifies the citizen who defrayed the expenses of the chorus, who would have had nothing to do with offering the tripod which they had won to Bacchus. According to Pausanias 1. 20, 1, there was a street in Athens called Tripod Street, from the tripods there set up in honour of the gods.
1. 2. πάρ σε. This is a rather doubtful alteration of Ahrens for the usual καί σε, which would mean that Demomenes offered a statue of Bacchus as well.
1. 3. πᾶσι. There is some doubt whether this or παῖσι is the better reading. πᾶσι appears in Anth. Pal., and παῖσι in the old edd. of Theocritus. According to the text, translate, 'he was temperate (or fair) in all matters.'
- 1. 4. This line is in favour of the reading πᾶσι in line 3. 'He always had regard for what was honourable and right.'

## XIII. On a statue of the heavenly Venus.

Ascribed to Theocritus, Anth. Pal. 6. 340.

1. 1. οὐ πάνδημος. This refers to the two surnames of Aphrodite; Pandemus as the goddess of sensual love, called 'Volgiva' Lucr. 4. 1064, and Urania as the goddess of domestic purity. See Xen. Symp. 8. 9 εἰ μὲν οὖν μία ἐστὶν Ἀφροδίτη ἢ διτταὶ Οὐρανία τε καὶ Πάνδημος, οὐκ οἶδα· ὅτι γε μέντοι χωρὶς ἑκατέρω βωμοὶ τε εἰσὶ καὶ ναοὶ καὶ θυσίαι, τῇ μὲν Πανδήμῳ βραδιουργότεραι τῇ δὲ Οὐρανίᾳ ἀγνότεραι, οἶδα. Cp. Plat. Symp. 180 D. foll.

XIV. This and the following Epigram (ascribed to Leonidas of Tarentum, Anth. Pal. 7. 658 and 659) were probably written, one on one side and the other on the other of the same tomb.

1. 4. The usual prayer over the graves of the good, 'Sit tibi terra levis.' Cp. the beautiful lines of Meleager,

ἀλλὰ σε γονοῦμαι, γῶ πάντροφε, τὸν πανόδυρτον  
ἥρεμα σοῖς κόλποις μάτερ' ἐναγκάλισσαι. Anth. Pal. 7. 476;

and again, *ibid.* 461

παμμήτορ γῇ χαῖρε, σὺ τὸν πάρος οὐ βαρὺν εἰς σε  
Αἰσιγένην καύτῃ νῦν ἐπέχοις ἀβαρής·

and satirically, *ibid.* 11. 226

εἴη σοι κατὰ γῆς κούφη κόνις, οἰκτρὲ Νέαρχε,  
ὄφρα σε βῆιδίως ἐξερύσῃσι κύνες.

ἱερῆς, because he was *θείοις μετ'* ἀνδράσι Ep. 15. 3.

XV. See on Epig. XIV. Anth. Pal. 7. 659.

## XVI. On a statue of Anacreon.

Ascribed to Theocritus, Anth. Pal. 9. 599.

The lines are alternately iambic senarii and hendecasyllables, such as we find again in Epig. 20, and frequently in Catullus, e. g.

'Lugete, o Veneres Cupidinesque.'

1. 2. σπουδᾷ, 'attentively.'

1. 4. εἴ τι περισσόν, 'one of the most excellent.' Cp. Id. 7. 4, and Ap. Rhod. 3. 347

Παναχαΐδος εἴ τι περισσόν Ἡρώων.

## XVII. On a statue of Epicharmus.

Ascribed to Theocritus, Anth. Pal. 9. 600.

The metre, according to the text, is a somewhat awkward jumble, in which the distichs correspond to one another alternately; their first lines being alternately a trochaic tetrameter and an iambic trimeter. All their second lines are simple Adonii or dactylic dipodiae, preceded by a long, or a short, or two short syllables. But see on line 3.

1. 2. *εὐρῶν Ἐπίχαρμος*. Epicharmus gave a new form to the comedy existing in his day at the Sicilian Megara, whither it had been brought from Megara on the Isthmus, introducing plays with a regular plot. He left Megara for Syracuse, when the former city was destroyed by Gelon (484 B. C.), and there, being more than fifty years old, began his career as a comic poet. He is spoken of in high terms by Plato, Theaet. 152. E, *τῶν ποιητῶν οἱ ἄκροι τῆς ποιήσεως ἑκατέρας, κωμωδίας μὲν Ἐπίχαρμος, τραγωδίας δὲ Ὅμηρος*, and by Cicero, 'Epicharmi acuti nec insulsi hominis sententiam' Tusc. D. 1. 8, 15. Cp. Hor. Ep. 2. 1, 58.

1. 3. Hermann, supposing that all the distichs originally were the same metre, alters this line thus,

*Κράστιοι δ', ὦ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινού,*

and l. 7 thus,

*χρῆν γὰρ ὦν σωρηδὸν εἶχε χρημάτων μεμναμένους.*

There is certainly great abruptness in the commencement of this line 3. In support of *Κράστιοι*, Hermann, according to Meineke, cites the mention of 'Αθηναίη Κραστήη in Herod. 5. 45; but it is difficult to see who would be meant by *Κράστιοι* here, for in the passage of Herodotus it refers to the river Crathis at Sybaris (?).

1. 5. *πεδωρισται* either means 'holding converse with,' or, more probably 'sharing in,' from *μεθορίζω*. There are many other readings: *πελωριστῶ—Πελωρεῖς τῶ—πεδοίκισται* (Wordsw.). The sense of this and the preceding lines is, 'The Coans, who have settled in Syracuse, sharers in the city, offered here to thee, oh Bacchus, his statue in brass in place of flesh and blood.' For *ἀλαθινός* see on Id. 13. 15.

1. 6. Here occur fresh difficulties. Unless we read *οὖς* for *οὔ*, and put something into the next line to govern it, we can do nothing with *μεμναμένους* in line 7. Hermann's alteration does away with this difficulty, by retaining *οὔ* which is wanted, and putting a full stop at *πολλίτῃ*. Epicharmus was a Coan by birth.

## XVIII. Epitaph on a nurse named Cleita.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 663.

The lines are alternately hendecasyllables and asynartete combinations of four dactyls (or spondees) and three trochees, called Archilochians. These latter are found purer in the following Epigram: here a cretic is admitted in place of the fourth dactyl in line 2. Cp. the metre of Hor. Od. 1. 4

Solvitur | acris hi | ems gra | ta vice || veris | et Fa | voni.

1. 3. γυνὴ ἀντρί. An unusually harsh crasis.

ἀντρί τήνων ὦν = ἀνθ' ὦν, 'in return for her having nursed the child.'

## XIX. On a statue of Archilochus.

Ascribed to Leonidas of Tarentum, Anth. Pal. 7. 664.

The first and fourth lines are asynartete Archilochian dactyls, as in the preceding Epigram; the second and fifth are iambic trimeters; and the third and sixth catalectic scazon iambics.

1. 1. καὶ σταθεὶ καὶ εἰσίδε. The object is governed by the latter of two closely connected verbs, as in Id. 25. 72, the former not being transitive.

1. 3. κῆπι νόκτα καὶ ποτ' ἄω., 'to the western and eastern limits of the world.'

1. 6. 'Both in iambic and in lyric poetry.'

XX. On a statue of Pisander, author of the *Ἡράκλεια*.

Ascribed to Leonidas of Tarentum, Anth. Pal. 9. 598.

The lines are hendecasyllables.

1. 4. συνέγραψεν. A word generally used of prose writers.

## XXI. Epitaph on Hipponax.

Ascribed to Theocritus, Anth. Pal. 13. 3.

The metre is scazon iambic, so called from the halting (σκάζων) sound produced by the last foot being a spondee. It was invented

by Hipponax, and is frequently used by Catullus and Martial. According to the Latin usage, the fifth foot should be an iambus. See a translation of this into Latin quoted in the notes of Thackeray's *Anthol. Graeca*.

1. 3. Cp. *Id.* 22. 213; 25. 38. Even in death, Hipponax hates all bad men.

## XXII.

Ascribed to Theocritus, *Anth. Pal.* 9. 434. But there is a general agreement that this Epigram was not written by Theocritus, but by some grammarian, who prefixed it to an edition of recently-collected poems of Theocritus. Consequently it is suspected to have been the work of Artemidorus, about whom see Preliminary Remarks.

## XXIII. On the safety of Caicus' bank.

Ascribed to Theocritus, *Anth. Pal.* 9. 435, or rather to the same author as the preceding.

1. 2. 'Take up your deposit, when the accounts are balanced.' The phrase *ἔρχεσθαι πρὸς λόγον* properly is used of the banker striking a balance, but here of the *ψῆφος* or calculation of the account.

1. 3. 'Let other men give excuses' for not meeting the just demands of depositors.

XXIV. Epitaph on Glauca, probably the poetess mentioned  
*Id.* 4. 31.

Ascribed to Theocritus, *Anth. Pal.* 7. 262.

## XXV. Epitaph on a little girl.

Ascribed to Leonidas of Tarentum, *Anth. Pal.* 7. 662, but contained in many MSS. of Theocritus.

1. 2. *πολλῆς ἡλικίης*. Equivalent to *πολλῶν ἡλικιῶν*. Another reading is *πολλοῖς*, i.e. 'many [years] before her prime.'

1. 5. *Περιστερί*. She was, as we may suppose, the mother of the children.

*ἐν ἐτοίμῳ*. See on 22. 212.

## APPENDIX.

---

### TRANSLATION OF IDYLL I (64-141).

*Lead, friendly Muses, the bucolic strain—*

'Tis Thyrsis sings, Thyrsis from Etna's plain.

Where were ye, nymphs, while Daphnis' life decayed?

On Pindus' height, or in Peneus' glade?

For certès Etna's peak ye came not nigh,

Nor all the holy streams of Sicily.

*(Sweet Muses, lead the pastoral refrain—)*

His death both wolf and jackal wept amain,

And lion from amid his thicket lair:

*(Lead, friendly Muses, the bucolic air—)*

Cows at his feet that wont to ruminate,

And bulls and heifers lowing mourn his fate.

*(Lead, friendly Muses, the bucolic lay—)*

Came Hermes first to soothe him: 'Daphnis, say

Whose love hath power to waste thy soul away?'

*(Kind Muses, lead the pastoral refrain—)*

Neighbours, to ask the reason of his pain,

Came from their charge of sheep, or goats, or beeves;

Priapus came to banter—'Wherefore grieves

Thy wasting soul? e'en now the maid forlorn

By each familiar grove and spring is borne

*(Lead, friendly Muses, the bucolic strain—)*

In search of thee, impassible fond swain.'

Nought answered he to these, but nursed his woes

And bitter whims of love, till bitter life should close.

*(Lead, kindly Muses, the bucolic air—)*

There too came Venus, smiling, debonnaire,

Yet with feigned anger masking all her smile;

Who said, 'What, Daphnis, thou didst boast erewhile



O'er wrestling Love to gain the mastery;  
 Say rather hath he not outwrestled thee?'  
*(Lead, friendly Muses, the bucolic lay—)*  
 'Oh, Goddess stern,' thus did he answering say,  
 'Revengeful Goddess, hateful to mankind,  
 Think'st thou my Fortune's sun has all declined?  
 Nay—in the grave Love's torment I'll remain.  
*(Kind Muses, lead the pastoral refrain—)*  
 Haste rather thou to meet thy herdsman's arms  
 In Ida's valley: there display thy charms:  
 Here is but lowly sedge, there oak-groves fair.  
*(Lead, kindly Muses, yet the pastoral air—)*  
 Go, seek Adonis where he tends his ewes,  
 Or wounds the hares, or harmful beasts pursues;  
*(Tune, friendly Muses, yet the pastoral lay—)*  
 Or once again in arms bid Diomedé stay,  
 Boasting of Daphnis worsted in this fray.  
*(Lead, kindly Muses, yet the pastoral song—)*  
 Farewell, ye bears, the caverned hills among;  
 Jackals and wolves, farewell! no more in grove,  
 Or tangled brake or thicket shall I rove,  
 As heretofore: farewell, sweet Arethuse,  
 And crystal brooks that Thymbris' rocks diffuse!  
 Ye know me well: Daphnis it is who sings,  
 Who watered all his cattle at your springs.  
*(Chant, friendly Muses, still the pastoral lay—)*  
 Pan, whether o'er Lycaeus thou dost stray  
 Or mighty Maenalus, leave the lofty tomb  
 Which aye records Lycaon's offspring's doom,  
 Whereat immortals wondering gaze and smile;  
 And hither wend to our Sicilian isle.  
*(Sweet Muses, bid the pastoral echoes die—)*  
 Haste, master, nor thy mellow reeds lay by,  
 Well-knit with wax and to thy mouthing curled;  
 For me Love draweth to the underworld.  
*(Sweet Muses, now the pastoral music check—)*  
 Let violets now each rugged bramble deck:

Jonquils the dismal juniper adorn :  
 Let all be changed—be pears by fir-trees borne,  
 Since Daphnis dies; and hounds by hinds be torn;  
 And screech-owls learn with nightingales to vie.  
*(Sweet Muses, let your pastoral cadence die—)*  
 So ceased the swain: him Venus fain would raise,  
 But Fate had spun the limit of his days:  
 Thus sank beneath the eddy stream of Night,  
 The Muses' fellow and the Nymphs' delight.

---

 IDYLL VII (52-89).

A prosperous voyage shalt thou make,  
 Ageanax, to Lesbos' shore,  
 E'en though the southern tempest's roar  
 At the Kids westward sloping shake  
 The billows, or on Ocean's swell  
 Orion rest his sinking heel;  
 If thou'lt requite the fervent zeal  
 Of Lycidas who loves thee well.  
 On seas becalmed shall halcyons ride,  
 And drive the South and East winds back,  
 Whose tumults stir the farthest wrack  
 That marks the limit of the tide;  
 Halcyons, of all the birds that o'er  
 The Ocean seek their daily food,  
 To the blue Nymphs the dearest brood:  
 So on his way to Lesbos' shore  
 Good omens to his haven's rest  
 Ageanax may safely lead;  
 And I who keep for that day's need  
 A crown upon my temples pressed  
 Of rose, or dill, or iris white,  
 Will drain the bowl of treasured wine  
 As by the ingle I recline,  
 While beans roast in the embers bright:

My couch of leaves a cubit deep  
With flea-bane and with asphodel  
And parsley shall be heaped well;  
And as I name my friend I'll steep

My lips in wine and drain the lees;  
Two swains to pipe to me shall from  
Acharnae and Lycope come,  
And Tityrus chant his melodies,

Telling what love-pangs Daphnis felt  
O'er Etna roaming, while below  
The oaks on Himera's bank that grow  
Sighed for him; but as snowdrifts melt

On Thracian hills or Athos crest  
Or distant Caucasus, he pined:—  
Again, the song shall call to mind  
How once within a mighty chest,

By the mad folly of his lord,  
The goatherd was confined alive;  
And how, returning from the hive,  
The bees with meadow-sweetness stored

Into his cedar prison came,  
With such a nectar his sweet tongue  
Was gifted by the pow'rs of song—  
Oh blest Comatas, thine's the fame

Of this rare tale; 'twas thou did'st thrive  
In such a prison honey-fed  
Until the summer's prime was fled:  
Would thou wert in this age alive!

So might I tend thy goats hard by  
Hearing thy voice on yonder brow,  
While under oak or pine-tree's bough  
Divinely singing thou would'st lie!

## ll. 130-157.

So he departing took his separate way  
Tow'rd Pyxa, leftward; Eucritus and I  
Turned with Amyntas tow'rd our host's abode;  
And there on heaps of fragrant rush and leaves  
Of fresh-pruned vine deliciously reclined.  
Over our heads the limes and poplars waved  
Luxuriant, and the sacred stream hard by  
From the Nymph's grotto babbling downward flowed:  
The swart cigalas in the shady boughs  
Plied ceaseless chirping, and afar was heard  
In the thorn-covert the wood-pigeon's note:  
Sang larks and finches, cooed the turtle-dove,  
And swarming bees around the fountain hummed.  
A sense of Summer's richness filled the air  
Mingling with Autumn's fragrance; at our feet  
The pears, and by our sides the apples rolled  
In wondrous plenty, and with damson plums  
The spreading boughs o'erladen earthward drooped:  
And jars, four years in resin, were unsealed.

Ye nymphs that haunt Castalia's rill, and heights  
Of old Parnassus, such a draught as this  
Did Chiron in the Centaur's rocky cave  
Set on for Hercules: aye, Polypheme,  
The giant shepherd of Anapus, he  
Who hurled whole mountains at the flying ships,  
Capered among his sheep-folds to the tune  
Of such a nectar, as your holy well  
On that day tempered, where to Ceres stands  
A granary-altar: may I oft again  
Set up my shovel in her golden heap,  
While she with radiant bounty beaming holds  
Poppies and sheaves of corn in either hand.

## IDYLL X (26-58).

*Battus* [sings]

‘Envious tongues of men, Bombyca fair,  
Call thee sunburnt, gipsy, skeleton spare;  
But thou art to me a sweet brunette.  
Dark forsooth’s the hue of violet,  
Dark the figured lily; yet our eyes  
Chiefest for rare posies them do prize.  
Goats run after cytissus, cranes the plough,  
Wolves for lambs are greedy, I for thee:  
Oh if Croesus’ riches mine could be,  
Golden statues of us both I’d vow  
Off’rings unto Venus: flutes in hand  
With a rose or apple thou should’st stand,  
I in dancing guise with sandals new.  
Fair Bombyca, white as dice and true  
Are thy feet, thy voice is soothing low:—  
Nought, alas! of thy cold heart I know!’

*Milo.* Marry, here is a songster lost to fame!  
How good an ear for music has he shewn!  
This manly beard I’ve grown is put to shame:  
List thou to this, ’tis Lytierses’ own:—

[sings] ‘Thou who fill’st the rip’ning ear,  
Bounteous Harvest-Goddess, hear:  
Crown our labour with success,  
Bless our crops with fruitfulness.

Gatherers, firmly bind each shock,  
Lest the passing traveller mock—  
“Lazy logs, but fit for fire!  
Wasted is such losel’s hire!”

Be that end of every blade  
Which the scythe has severed, laid  
Tow'rd the North wind or the West;  
So the ears wax comeliest.

Threshers, shun the noon-day sleep;  
Then dōth chaff most briskly leap  
From the corn that strews the floor:  
Mow'rs, begin 'ere skylarks soar,  
Work as long as they're awake,  
But at noon a siesta take.

Rare's the life a frog enjoys:  
He's no need to care, my boys,  
Who his liquor measures out,  
Knowing neither stint nor doubt.

Stingy bailiff, have a care  
When our mess thou dost prepare,  
Lest thou bleed from thine own steel  
Skinning flints with too much zeal.'

There! with a song like that a man won't ail  
Working a-field: but such a love-sick tale  
As thou hast starved me with, I'd bid him take  
T' his mother lying at the dawn awake.

---

## IDYLL XIX.

Thievish Love once plundering  
Honey-comb from hive to hive,  
Felt a bee's unkindly sting  
Sharply wound his fingers five:  
See him blow to ease their pain!  
See him dance and stamp amain!

- Shews he now to Venus, railing,  
What his swollen limb is ailing;  
'See,' he cries, 'albeit so wee,  
See how cruelly wounds the bee!'  
Smiling answered him his mother,  
'Thou thyself art such another:  
Of thy tiny venom'd dart  
Think how cruel is the smart!'

---

## IDYLL XXVIII.

IN IMITATION OF THE ORIGINAL METRE.

Come, thou aider of work, gift of the blue-orbèd divinity,  
Distaff, welcome to dames skilled in discreet arts of house-  
wifery,  
Come with me unabashed, come to the fair city of Neleus  
Where stands Venus's fane greenly enclosed under Mount  
Ampelus.  
Thither favouring gales grant us, oh Jove, wafting serenity,  
That I may with my host pleasures of old friendship reci-  
procate,  
With my Nicias, plant fostered among mellow-voiced Cha-  
rites;  
And may offer thee, rich curiously-wrought ivory workman-  
ship,  
Chosen gift for the fair hands of the dame wedded to  
Nicias;  
By whose aid thou shalt make garments for men's perfect  
apparelling,  
And for feminine wear draperies transparently undulant.  
Twice indeed in the year mothers of lambs feeding in  
pasture-lands  
Should their silkiest wool yield to oblige elegant Theugenis;

So untiring her zeal, such are her tastes, frugal and moderate.  
Far from me were the wish into a home thriftless and indolent  
From this land of our birth sending thee forth vainly to banish thee,  
For thy home is from old Corinth derived, founded by Archias,  
Sea-girt Sicily's core, dwelling of all manly nobility.  
Now thou'lt dwell in a new home with a man cunning in remedies,  
Able skilled to avert sicknesses, frail mortal's inheritance,  
Fair Miletus's fame sharing with Ionian citizens :  
So shall Theugenis reign hailed by her peers 'Queen of the Beautiful  
Distaff,' bearing in mind giver and gift, singer and melody.  
Aye, and looking on thee men shall declare—' Hugely may gratify  
Gift whose value is small : as for their worth, friendship enhanceth it.'





11

4











3 2044 011 657 236

THE BORROWER WILL BE CHARGED  
AN OVERDUE FEE IF THIS BOOK IS NOT  
RETURNED TO THE LIBRARY ON OR  
BEFORE THE LAST DATE STAMPED  
BELOW. NON-RECEIPT OF OVERDUE  
NOTICES DOES NOT EXEMPT THE  
BORROWER FROM OVERDUE FEES.

